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THE DRAMATIC MIRROR

LOUIS R. REID,

Managing Editor

BOOTH TARKINGTON

and Harry Leon Wilson, who write plays with their left hands while penning novels with their right, are also alert to the spirit of the times. In their new drama "The Gibson Upright" they have taken up the son of toil and with a touch of satire presented him as a revolutionary figure who suddenly finds himself a captain of industry. The play, which was recently produced by Stuart Walker in Indianapolis where novel and drama-writing is the leading industry, shows a young piano manufacturer who is interrupted in his transactions with wire and lumber dealers by delegations of employees. They annoy him with complaints and strikes until, exasperated, he gives them the factory and the business and walks out on them, leaving them to decide policies involving thousands of dollars. The play undoubtedly will join the large group of bolshevik dramas which threaten to monopolize the New York stage next season.

INDEED, it is almost certain that Louis V. DeFoe in his comments next June upon the 1919-20 theatrical season will declare that the year was featured by a close race between the bolshevik play and the crook melodrama. The crook species is leading the race at present with two representations.

GEORGE ADE, who continues to live the life of a gentleman farmer in Indiana, unmindful of the call of the managers for more comedies of "The College Widow" and "The County Chairman" class, recently made a speech to farmers in his home county in which occurred this characteristic remark: "This is the first opportunity that I have had to address farmers and I find that this is the only county in the United States that I can get away with it. Some discuss whether I am a farmer or a playwright. Indiana regards me as a playwright and New York a farmer."

IT is a logical step of evolution that, following a series of plays in which a bed figured as part of the title, there would come a comedy, the name of which is concerned with pajamas. The play is approaching New York via Atlantic City and is said to be scheduled to open here about the time that A. H. Woods presents "Breakfast in Bed" to view.

GEORGE T. BUSH is the correspondent of The Mirror in Bellefonte, Pa., and to show that he is just as enterprising as if he were sending news from Boston or Chicago, he rushed a story recently by aero mail. A theater deal was consummated in Bellefonte, and Bush, not caring to trust the story to the wire, kept abreast of the times by shooting it through the air. The story reached The Mirror at the appointed time. Bush's enterprise indicates that he is the sort of correspondent to have in these days of confusion in the management of railroads and wires.

WHAT plays will be selected as fitting entertainment for the Prince of Wales upon his forthcoming visit to the United States? Will the list include "A Prince There Was," "If I Were King" and "The Royal Vagabond"?

Tarkington Also Takes Up Bolshevism— Pajama Comedy Is Logical Evolution— Mirror Correspondent Sends News by Aero—War Plays Laid in Distant Future —Praise for Madison Corey

titled "Cinderella's Sin," was recently given a preliminary hearing out of town. The author and his two daughters played prominent parts.

OH for the life of a photographer! A spirited bidding competition is said to be in progress among camera men for the privilege of taking pictures of the girls in the Shubert "Gaieties" and "Monte Cristo, Jr.," since it was announced that every young woman appearing in those productions must be photographed by a specially appointed camera expert. A photographic record is needed of the costumes which will be filed for future reference. It is also planned to publish a yearly style book for distribution to designers and dress-makers throughout the country who are constantly writing for information about gowns used in the productions.

THEATER audience before and after the war recently occupied the attention of George Bernard Shaw and St. John Ervine, author of "John Ferguson." In an address at Hampstead, Eng., Shaw said that before the war managers reckoned on their theaters paying so long as they were three-quarters full on Saturday night, and half-full during the rest of the week. After the war the theaters have turned away money, and consequently those managers with artistic promptings had cleared out in favor of commercial managers. The low standard of entertainment prevailing he attributed to the audiences consisting largely of men who had never been in a theater before. Ervine gave it as his opinion that it was the civilians who had lowered the standard of life during the war. Are not equal conditions true of America? But here the coming of prohibition has been an aid of the war in helping to swell theater audiences. Managers declare that a greater number of men than ever before are attending the playhouses.

MADISON COREY, who was partly responsible for the productions of "Erstwhile Susan" and "Justice" is the subject of extensive praise in the dough boy paper, the *Embarkation News*, published at Le Mans, France. "A name that stands pre-eminent along the Rialto of the A. E. F.," says the paper, "is that of Madison Corey, who has lent his knowledge of theatricals to the welfare of the American soldiers in France for the last four months. Mr. Corey appreciated the great wealth of talent which existed among the American soldiers, and set forth to combine this talent in some big productions."

WHERE were the press agents of the various musical comedies when news that stockingless young women, emulating Paris styles, had been bringing nervous hysteria to the managers of several reputable hotels by insisting upon entering their most fashionable dining-rooms? Think of the newspaper space neglected by the failure of stockingless "Follies" girls to be ordered out of the Martha Washington.

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E. A. BARRYMORE

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AUGUST 7, 1919

ACTORS' STRIKE HITS CENTURY "OH, WHAT A GIRL"

Equity Association Orders Members Out of Comstock & Gest's "Chu Chin Chow"—Managers Claim Victory

Makes Midsummer Bow at the Shubert

A STRIKE of the actors came sooner than expected. By an order from the executives of the Actors' Equity Association which became affiliated with the American Federation of Labor, all members of the organization, slated for duty with the Comstock & Gest production of "Chu Chin Chow," were instructed to walk out of rehearsals Tuesday afternoon. According to all reports, only one Equity member, Richie Ling, obeyed, and sent a note to Gest saying he was living up to his Equity oath. Marjorie Wood, another principal, is reported as sending in her membership resignation instantaneously, being quoted as saying that she was an artist and not a member of a labor union.

While the managers, including such names as Morris Gest, Lee Shubert and Sam H. Harris, president of the Producing Managers' Association, asserted that the failure of at least to call out the entire cast as expected was a decided victory for the managers. At the Equity, President Francis Wilson is reported saying that the Equity did not plan to call out the whole show but those holding Equity cards, there being about ten or eleven, and Executive Secretary Gilmore is also quoted as saying that fully a dozen of the principals held Equity credentials. He denied that Miss Wood had agreed to strike.

Mr. Gest was highly indignant and called the company together and made some plain statements regarding his policy and in what light he

regarded the Equity. He said rehearsals would go on and that those wanting the Equity to pay their winter's board could go to the Equity and get it but that those who stuck would get a full season's work.

What company will be next? That's the question that was asked on all sides following the Century Theater strike order, the "Chu Chin Chow" show announced to open its season there Aug. 4. It is understood that a postponement until Thursday night of next week is arranged, Comstock & Gest claiming that some of the equipment to be used will not be in shape for the Monday opening. The Equity members regard the postponement as significant to their action.

The Century employs union musicians and union stagehands. If the Century show goes on with actors not holding union cards when there is the Equity union card, some sort of a peculiar angle is sure to crop out. Will the musicians, stagehands and operators vote a sympathetic strike and walk out with their union brethren? This remains to be answered.

Meanwhile the Producing Managers are holding executive sessions and taking immediate cognizance of further action by Equity players, while the Council of the Equity is also holding special sessions, the regular Council meeting being held Tuesday afternoon, with the Century strike the main topic.

As predicted by the MIRROR when the Equity and White Rats joined hands through the same union charter the Equity planned to make good its threat to stand pat on its Equity contract form.

TO REVIVE OPERA

Shuberts Reported Planning "Floradora" Revival

Although no official announcement has been made by the Shubert office it is understood that they are planning an elaborate and complete revival of "Floradora," which at one time was a Broadway sensation—John C. Fisher and Thomas W. Ryley having the American rights in 1901—and may have it on Broadway before the end of the season. Rehearsals may start around January 1.

The Shuberts believe the time is right to bring out the old Owen Hall-Leslie Stuart opera, with a notable array of names to give it all the prominence possible. A number of well known players are understood to be under consideration for the proposed revival.

When "Floradora" was first produced there was a question at the time whether it would succeed, but after a three weeks' engagement at the Casino developed into a fad, playing from the summer of 1901 to January 25, 1902, totaling 504 performances, part of the engagement being played in the New York Theater.

"Oh, What a Girl," introduced to New York at the Shubert Theater Monday night is liable to become a slight disappointment. It lacks with just a shade on the offside the necessary nerve. But the condition does not arise from any fault of the performers. They valiantly did all that was possible with the material in hand, principally in the cases of Harry Kelly and Frank Fay. Frequently it was apparent that they were working a good deal faster than the pace of the book of this musical farce, which had been tinkered with while on the show's somewhat extended tour of the seashore resorts so that the carpentering was quite evident. Also many specialties have been injected in various spots. These, the dancing of Ma-Belle, whose charm has long been known to Broadway and points East and West; Renee Adoree also in the same category; Lewis Sloden, Veronica Marquise, and the especially active work of Kathleen O'Hanlon and Theo. Zambouini.

Harry Kelly, whose natural gift for lugubrious comedy has placed him among the most popular comedians extant, does wonders with a stereotyped part, raising it out of a banal rut and giving it surprising turns and quaint instances that relieve it of its sameness. Frank Fay as a flip, slangy rounder enlarges on the possibilities of his role and capably bolsters up his allotment of the entertainment. Lew Cooper, doing a bit as a colored valet, is another valuable addition, and his songs were a hit. Tidden.

MODIFIES RULES FOR PASSPORTS

Secretary of State Makes it Easier for European Visits

By an announcement, just issued by the Secretary of State Mr. Lansing at Washington, D. C., it is much easier now to obtain passports for European visits than heretofore, with all restrictions to be removed entirely after November unless unforeseen obstacles bob up meanwhile.

All persons planning to visit Europe, can obtain passports hereafter if the applicants are able to show urgent reasons of the trip abroad.

Those looking for pleasure trips, however, must wait until November 1 or later.

The present modification removes some barriers that have prevented many from going abroad and also makes it easier for legitimate and vaudeville players to start abroad.

No Equity Contract

Sam H. Harris, president of the Producing Managers' Association, has made it known that Adelaide Wilson, daughter of Francis Wilson, is to act the coming season under the Cohan and Harris management. Miss Wilson, though her father is president of the Actors' Equity Association, has not an Equity contract, according to Mr. Harris.

Oscar Hammerstein Low

Oscar Hammerstein, who has been a patient at the Lenox Hill Hospital for some time, suffering from a complication of diseases, was said by the hospital officials to be in a very serious condition. He suffered a similar attack about eighteen months ago, and recovered after an illness of several weeks.

Spaeth's One Company

William Spaeth has decided to send only one company of "Fair and Warmer" on the road, routing the show mostly through virgin territory. His company opens August 25 in Newburgh, with New England territory to follow. After playing Ohio, Michigan and the northwest, he will take up Canadian time. Grant Luce goes ahead of Spaeth's show and Charles Eagle will be back. The show may stay out until next June.

Another Cort Musical Comedy

"Three Miles Out" is the name of another musical comedy on John Cort's list for production this fall. "Three Miles Out" is the joint work of J. Edward Cort and Walter Lindlar.

Chicago Theater Business Paralyzed By Race Riots.

Cyril Scott Rehearsing In New Show, "Dark Horses."

Irene Fenwick, Ill, Unable To Open In New Shubert Show.

Gilda Gray Wins Injunction Suit Brought By George White.

Laura Hope Crewes To Star In "On The Hiring Line."

PLANS REVUE FOR PALAIS ROYAL

Paul Salvin, Imbued with Producing Spirit by Greenwich Village Show, Has Big Show Idea for Uptown

IT would not be at all surprising if Paul Salvin, who owns 51 per cent of the Greenwich Village "Follies," would install a new revue of a similar pattern at the Palais Royal at 48th Street between Broadway and Seventh Avenue. Salvin has always been recognized as a shrewd and far-sighted restaurant and cafe man, with the "wet season" of the past, however, proving the moneymaker where such places as the Palais Royal was operated, with dancing and cabaret as the side features. It now happens that Salvin has been watching the new "Follies" closely, as well as keeping his eyes glued to the box-office performances of the Ziegfeld, Lew Fields, Shuberts, et al., revue productions.

Of course the upstairs proposition at the Palais would bring down the hand of the law upon Salvin's revue attempt there, but Salvin, if the plan materializes, would conduct a restaurant with the show and thereby come within the law's provisions.

The Palais Royal since Prohibition became effective was hit a body blow compared with its former business, so it behooves Salvin to get busy and inject something there that will keep the returns at high tension.

Meanwhile the Greenwich show continues at the Village Theater, with Salvin still to decide definitely the new policy of the Palais Royal.

It would probably be called the Palais Revue at the Palais Royal cafe.

Cecil Spooner's Tour

Cecil Spooner, who is to appear in "Tea For Three," direction of the Selwyn Co., opens her new season Labor Day, with a long tour of the south booked. Harry Sweatnam is ahead and William Spaeth back.

"The Challenge" Ready

"The Challenge," Eugene Walter's newest play, which was tried out last season in Atlantic City and Washington, is scheduled for its New York premiere next Tuesday evening (August 5) at the Selwyn Theater. Author Walter has practically rewritten the show, which has a prologue, five scenes and an epilogue. Holbrook Blinn is the featured player. Alan Dinehart, a vaudeville headliner, is also in the cast.

BO-LA-BO

NEW LAFAYETTE CO. DRAWS BIG Negro Organization Puts New Life Into Uptown Theatrical Neighborhood

WHAT looks like the biggest money-maker the LaFayette Theater at 2239 Seventh avenue has ever housed is now in possession there and expects to remain the house attraction for the next six weeks. The LaFayette's new drawing card is the Billy King Musical Comedy Company which inaugurated its uptown engagement last week. The company numbers 40 people, with special scenery and special costumes for each play presented.

The house is selling out a week in advance and in the face of hot weather this condition at the LaFayette is regarded as phenomenal.

Granville With Weber

Max Hart returned from Chicago the latter part of last week and announced that Bernard Granville, following his present engagement with the Boyle Woolfolk show, "Lonesome Town," at the LaSalle there, would come to New York to start rehearsals with the new Joseph Weber version of "The Blue Mouse." Granville is expected to leave Chicago the week of August 4. Hart had several offers from Granville, with the Weber proposition deemed the most attractive.

"Sometime" Starts Rehearsals

The Arthur Hammerstein show, "Sometime," with Frank Tinney featured in the former Ed. Wynn role, started rehearsals this week with a preliminary stop to be made in Syracuse prior to the trip to Chicago where the show opens in the Garrick for an expected run. Tinney expects to appear in the Lights' Cruise show which got under way this week.

Rose Coghlan Registers Kick

Rose Coghlan and daughter, in company with other residents of the apartment at 253 West Forty-second street, objected so strenuously to the jazz music emanating from the DeBryde School of Dancing at 249 West Forty-second that the Coghlan et al had the police hale the DeBryde proprietors to court. The case was postponed for a week. Miss Coghlan told the reporters that "we will all be jazzed to death by then."

Atwell Calls Off Trip

Ben H. Atwell, one of the most courteous press agents along Broadway, has abandoned his proposed trip to South America, which also means that his wife, Marcella Johnson, will remain in the State. Miss Johnson was planning a tour of the big halls there. Delay in getting the passports called off the trip.

Jack Lait's Show Off

Jack Lait had been commissioned to write a brand new show for the proposed starring tour of Sophie Tucker, the production to have been made under William Morris' guiding hand, but it appears that the entire proposition has been called. Lait hopped to the Canadian wilds to get some new atmosphere for *In the Wake of the News*, which he writes for the Chicago Tribune.

The LaFayette returns at present are said to far surpass the receipts taken in by the "Darktown Follies," which was a big feature at the house at one time.

The King Company (an all-colored organization) is expected to form one of the main playing props of the proposed negro theater circuit which is now being formulated by New York parties with plenty of money back of them according to reports.

J. Berni Barbour, composer (author of *Separation Blues*) and former vaudeville "single," is the musical director with the King Company, and an important factor.

Theda Bara in Show?

It is reported that a certain New York dramatic producer is quietly angling for the stage services of Theda Bara, the film star, Miss Bara expected to do a vampire impersonation in a big revue scene built around that style of picture work.

"A Prince There Was" Reopening

There will be two companies of "A Prince There Was," with the Grant Mitchell company expected to stay indefinitely on the bigger city time. The other company will start its western trip August 24 (fair week) in Des Moines. The latter show is to go to the Coast.

New Show Under Way

There's a brand new show under way, which now has the title of "My Garter," this likely to be changed before the opening. Among those slated for a principal role is Jimmy Lucas, the vaudevillian and songwriter. Lucas expects to give a definite answer this week.

"Going Up" Resumes

One of the first road companies of the Cohan & Harris list to get started will be the western company of "Going Up," which opens August 21 in Springfield, Ill. Bert Hier is slated to handle the advance.

Robert Courtneidge Here

Robert Courtneidge, English theatrical producer, and Mrs. Courtneidge are in New York for a few days, having arrived on the *Royal George* last week.

"A VOICE IN THE DARK" Another Mystery Play Dis- closed at the Republic

It seems to be the fashion this season for managerial debuts to be made by way of mystery melodramas. A. H. Woods, always *au courant* with the fashions in the theater, chose Monday night for his coming-out party and "A Voice in the Dark," written by Ralph E. Dyar, hitherto unknown in these parts, was the vehicle.

The play is by no means the best of its kind—not even the best of its kind now resident on Broadway. The author had an undeniably clever idea of presenting a story, but the story itself leaves much to be desired. That chief quality of mystery plays, namely mystery, is strangely wanting. Almost from the first the identity of the murderer is obvious to an audience of any experience in the theater. The method of presentation, however, is unusual to say the least. Scenes change with the celerity of the cinema and almost as quietly, and once a railway locomotive rushes down to the footlights with the realism of a sensational "ride" at Coney Island.

The story concerns the most justifiable murder of a veritable hound of a villain, and the implication of a perfectly innocent girl. The testimony is half that of a deaf woman who saw but did not hear certain vital things connected with the crime, and the other half that of a blind man who heard but did not see similarly important things.

Acting scores run high, with the feminine contingent faring better than their associates. Florine Arnold is a delight as the deaf woman, arrogant and positive. Anne Sutherland hasn't nearly enough to do, but does that little extraordinarily well. Arleen Hackett plays a difficult role with fine sincerity, and of course Olive Wyndham is charming, as always. Among the men, William Boyd fills the bill satisfactorily as the lover. William B. Mack as the blind man contributes a striking bit of characterization, telling in every word and move. Stewart E. Wilson is effective and sympathetic as an hysterical youth.

Though not of the highest order of dramaturgy, the play has been willardmacked into certain success. It will probably be with us for many moons.

MARTIN.

DRAMATIC MIRROR

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607 Longacre Bldg., July 22, 1919. The following members were present:

Messrs. Wilson (presiding), Stewart, McRae, De Angelis, Browne, Stevenson, Mordant, Gayer, Westley and Mills, Mrs. Hull, Messrs. Harwood and Christie, Miss Ware and Mr. Cope.

New members (all through New York office): Kitty Arthur, Marjorie Bentley, Thomas F. Blake, Lawrence E. Bringham, Mabelle Carle, Helen Clarke, Brinton Eggleston, Henry Hallam, Dick Lee, Rudd Lowry, Earle C. Mayo, Louise Poe, Virginia M. Powell, George Summers and Wm. Zinell.

What a relief it must be to the entire theatrical profession to know that its Association has at last secured an enduring foundation. Our first step was to show the managers that we in no way intended to adopt an arbitrary attitude and therefore sent them the following letter:

July 19, 1919.

Mr. L. Lawrence Weber, Secy., Producing Managers' Association, Longacre Theater Bldg., West 48th Street, N. Y.

My dear Mr. Weber:

We write to ask your association to reconsider its former action, and to appoint a small committee with power to act, to meet a small committee of ours with like power, to settle the present situation.

The situation, as everybody knows, is unsatisfactory. On the one hand, some of our members are being refused equity contracts, and on the other, various of your members are delaying productions or delaying the signing of contracts in the hope that an adjustment will be made.

Therefore, before we take any action or make any definite plan of campaign which must inevitably lead to a bitter struggle and which may result in severing for all time the friendly personal relations existing between managers and actors, we earnestly make the request that this joint committee promptly find a means of securing continuous cooperation instead of constant bickering.

The Actors' Equity Association feels that its six years of conduct of the affairs of actors entitles it to your thorough respect. It has tried to demand equity from actor as well as from manager, and to keep alive that degree of personal equation between actor and manager, which is necessary to get the best work and the best performance. It wishes these conditions to continue, and it believes that they can continue if practical co-operation on an equitable basis, is promptly agreed upon.

We understand there is to be a meeting of your association on Tuesday next, and we will greatly appreciate a reply shortly after the close thereof.

Yours very truly,
Executive Secretary.

to which has been received this reply:

In reply to your letter of the 19th, the Producing Managers' Association directs me to say that it regrets it cannot consent to appoint a committee to meet a committee of your association, for the following reasons: First, that the recent action of your association in bringing into your councils men who have proved in the past neither friend to the actor or to the managers, men who have thrived only in the fostering of bitterness and discord where it did not previously exist, your association has made impossible any serious conference between it and the Producing Managers' Association. Second, that the Producing Managers' Association has undertaken to devise contractual and other relations between actor and manager that will as nearly approximate equity as can be devised, and in the working out of these relations, stands only ready to consider suggestions from any association or group of actors. This contract follows the contract under which members of your association have been working in the past, and if there be changes in the future it is our honest intent that these changes will improve rather than injure the actor's standing. Trusting that you will appreciate the spirit in which this is addressed to you, I am, yours very truly,
L. Lawrence Weber.

We have the matter in hand and will issue a statement in a day or so. In the meantime, the instructions remain as ever, "Sign nothing but Equity contracts."

THE BROADWAY TIME TABLE*

FOR WEEK ENDING AUGUST 2

Theater	Play	What It Is	No. of Times
Astor	East Is West	Fay Bainter captivates	254
Booth	The Better 'Ole	Trench study in caricature	332
Broadhurst	The Crimson Alibi	Gripping mystery play	21
Casino	A Lonely Romeo	An attractive summer entertainment	63
Geo. M. Cohan	Griffith Repertory	Fall of Babylon (film)	24
Eltinge	Up In Mabel's Room	The dramatization of a chemise	229
44th Street	Gaieties of 1919	Speedy Shubert summer show	32
Fulton	John Ferguson	Religious and philosophical conflict	6
Gaiety	Lightnin'	Best character comedy of the year	396
Globe	She's a Good Fellow	Lively musical comedy	112
Greenwich Village	Greenwich Village Follies	Varied revue	23
Knickerbocker	Listen, Lester	Fine show for the T. B. M.	258
Liberty	Scandals of 1919	Mostly scandals	72
Lyric	The Five Million	Sentimental hometown comedy	31
Maxine Elliott's	39 East	Play of New York boarding house life	146
Miller's	La, La, Lucille	Moneymoon versus honeymoon	80
New Amsterdam	Follies of 1919	They're off! Let's go!	56
Playhouse	At 9:45	Mellow melodrama	41
Republic	A Voice in the Dark	Reviewed in this issue	8
Shubert	Oh, What a Girl	Reviewed in this issue	8
Vanderbilt	A Little Journey	Contrasting types in conflict	233
Winter Garden	Monte Cristo, Jr.	Extravaganza written with imagination	205

* This Mirror Feature is imitated by other Amusement papers.

TO ADD NEW HOUSE TO LIST Theater Builder Has Plan to Erect New Playhouse in W. 45th Street

And still they come. The thickly-theatered district of Times Square and adjacent territory is to have another new legitimate house according to the announced plan of Edward Margolies, who has been identified with the construction of a number of theater projects in those sections.

Margolies has just purchased from John T. Brooks and others through Ashforth & Co. (real estate dealers) the seven four-story dwellings at 227 to 239 West Forty-fifth street, adjoining the two houses built several years ago by the Shuberts, and 160 feet west of the Astor Theater at the Broadway corner.

The new land buy, which was valued at \$450,000, abuts the large plot at 225-250 West Forty-sixth street, which Margolies took under lease several years ago from the Astor estate.

The Margolies plan provides for the erection of a high-grade theater to house legitimate productions.

Margolies is known to have built a number of houses for the Shuberts and is reported having other sites under option for the same purpose.

Lieut. Ward Who Built Theater in France Returns

Lieutenant Craig Ward, who last appeared in New York as a member of Sir Herbert Tree's company, returned last week from France where he served a year with the American Expeditionary Forces. Lieutenant Ward was sent to the front immediately after he reached France and went through the last battles of the war. After the signing of the armistice he was placed in the Entertainment Section of the Army where he was assigned to the task of building and managing the only Theater at the largest supply depot in the world. This was at Gievres. The structure, which had a seating capacity of 700, and was called the Little Theater. At first traveling companies on the A. E. F. Entertainment Circuit were booked, but later Lieutenant Ward organized the Little Theater Stock Company which produced American plays. A scene studio and workshop were established in connection with the Theater.

"Too Many Husbands"

Rehearsals have begun of "Too Many Husbands," the new farce by W. Somerset Maugham, which A. H. Woods will present at the Hudson Theater on August 11. The cast includes Kenneth Douglas, Ernest Lawford, Estelle Winwood, Cooper Cliffe, Vera Fuller Mellish, Billy Baxter, Florence Edney, Marion Buckler and Caroline Darling. Clifford Brooke is staging the play.

"The Gumps" Set to Music

George Klimt is understood to be in course of preparing a production of "The Gumps," a musical farce, based on the Gump cartoons appearing in the Chicago Tribune and other papers. He said that the chorus rehearsals had been started and that the company would be a large one.



NO MAN'S LAND

By Mile Rialto

ALL the actor folk were not behind the scenes at the opening of "The Crimson Alibi." Indeed, no. For sprinkled throughout the audience were some of Manhattan's favorites. Among them was Helen MacKellar, who looked exceedingly pretty in an evening frock of transparent black. Miss MacKellar, after a busy season as the bad lady in "The Unknown Purple," is again looking forward to an active year. She has been traveling out of town in "The Storm," which offers unusual opportunities in its leading feminine role. The heroine is a girl who is locked in a cabin for three months by a storm. And there she decided which of two men she will choose as a life partner. So once more Miss MacKellar will be seen to advantage, as she plays the victim of the storm.

AND so, while many were looking charming in the audience, Thais Lawton, equally charming, was doing some excellent work in that thrilling melodrama of Mr. Broadhurst's. Miss Lawton wore some very becoming costumes, which, by the way, were fashioned by Henri Bendel, Inc.

WHILE Bertha Mann did not shine sartorially (being a maid in the play), she did win first honors in acting. Miss Mann has long been waiting to show Broadway what she could do, but until now the opportunities have been few and far between.

DORIS KENYON will soon know the advantage of receiving admiration first hand. And, being an enthusiastic young lady above all things, she will undoubtedly bubble over if the notices of "Little Love Birds" are favorable. At any rate, Miss Kenyon is planning a wardrobe which should do its full share in making the love birds hover about for quite a period.

FROM the "Follies" to a Belasco star, trod the successful feet of Ina Claire. And now it seems likely that Lilyan Tashman will follow the example of Miss Claire, and leave the giddy whirl of fun and "Frolics" far behind her and join the rapidly increasing group of serious workers in the Belasco fold. For Miss Tashman has given notice to the "Midnight Whirl" company atop the Century Roof, that no longer will she help to keep Mr. T. B. M. from gaining the proper amount of sleep, for she has accepted a fairly conspicuous role in Mr. Belasco's "The Gold Diggers," which features Ina Claire.

OLIVE TELL is busy planning an extensive wardrobe now that "Civilian Clothes" has reached the rehearsing stage, and preparations are being made for its out-of-town opening at Atlantic City early in August. Miss Tell is one of the most popular of the younger actresses and during past seasons she demonstrated a decided talent for dressing smartly, which greatly added to her success.

PRETTY soon all of our favorite entertainers will be home, for they are fast leaving France, now that their work of keeping the soldier boys contented and amused is finished. The latest to return is Sydney Shields, who has been abroad for more than seven months.

CHARLOTTE GREENWOOD will be the "Linger Longer Letty" in the play of that name, which Mr. Morosco is going to endeavor to have linger more or less—but mostly more—in New York this Fall. Miss Greenwood generally visits us before many seasons have gone their way and, as we recall, she has a certain fondness for the name of Letty in stage productions. We hope this Letty will live up to all that Miss Greenwood expects of it.

"THE FIVE MILLION" holds a significance all its own to the members of that company. The public in general is unaware that two of its players could divide five million dollars very neatly between just their two little selves—both possessing fathers of great fortunes. These two toilers on Broadway are June Holbrook and Marie Ahearn, who met in Florida and there decided to grace the stage with their attractive presences. So to New York they came and secured two parts in "The Five Million," and act and look pretty throughout the entire first act.

ANN PENNINGTON believes in keeping cool in a dressing room, even if it has to be done through thought suggestions. So she decorated her dressing room with pictures that would supply chilling thought waves, and then used a wall paper which gave all the effect of ocean waves during the months of cold, bleak winter time.

HELEN WEER, who was the beautiful little girl in "The Music Master," will be featured in Mr. Cort's production of "Three's a Crowd," an adaptation of "Kathleen," a popular magazine story. Little Miss Weer has just come from filmland, where she was extremely popular. But now that she has reached the ranks of leading ingenue, we shall watch her carefully, for she is sure to go onward and upward.

HELEN CLARKE is a strong advocate of the "back to Nature" movement. Indeed, so strong an advocate, that she has purchased a farm in Bound Brook, New Jersey, where she will spend odd moments. But if "La La Lucille" keeps up its record as one of the most popular of the summer shows, Miss Clarke won't find very much time to read the Agricultural Journal while enjoying commuting to and from her potato patch.

ZOE BARNETT has come back to the field of musical comedy and has left grand opera alone to look after itself. She has returned from the Coast, where she sang in "Carmen," "Aida," and other operatic productions, to take a leading part in "Take It From Me," which will go on tour this month.

TRADES ACTIVE

Endorse Actors National Memorial Fund Drive

Plans are being completed for prosecuting the Actors National Memorial Fund drive in every market of trade throughout New York City.

Letters are pouring into National headquarters from leaders in the various markets endorsing the movement and volunteering to serve on committees for carrying on the work. The present plan contemplates assigning a trade to a Theater. So far about seventy-five trades have been organized in New York City.

Committees have been formed in several trade centers and chairmen are being appointed. Those who have up to the present accepted invitations to serve on trade committees are: Samuel W. Fairchild, clubs; M. L. Morgenthau, candy trades; F. W. Wilkinson, fish markets; Louis J. Robertson, hide and leather; J. C. Good, meats products; Arthur Lehman, New York Cotton Exchange, Benjamin Fox, brokers; John R. Wildman, accountants; Alfred Marling, real estate; John Slater, shoe industry; J. A. Chipperfield, laundry trades; E. F. Albee, theatrical and motion picture interests; Sidney Blumenthal, upholstery and lace curtains.

Reinstated in Players

Receipt of a letter from the Board of Directors of The Players stating that the suspension of Robert F. Kegerries, an actor, had been lifted, halted a proceeding brought by Kegerries before Supreme Court Justice Luce, for reinstatement as a full and active member of that club.

Mr. Kegerries was suspended a few weeks ago following receipt by the Board of Directors of letters from Salisbury Field, George K. Denny and Frank L. Warren jr., charging him with indiscreet remarks in the club's dining room, and with offending three army officers, who were guests of Mr. Warren, by asking if it was "not unconstitutional to send United States troops abroad to fight."

In his petition Mr. Kegerries said his remarks had been misunderstood.

Gladys Loftus Loses

The suit brought several years ago by Gladys Loftus of Ziegfeld's Follies against the Pioneer Film Company and Ritchey Lithographing Company for using her picture in lithograph posters for the production "Shame" to-day was decided for the defendants by Justice Greenbaum in the Supreme Court. The decision was based on evidence that the artist copied Miss Loftus's costume but did not use the picture of her face in the lithographs.

"Boys Will Be Boys"

Joseph Hart will present shortly a three act comedy, entitled "Boys Will Be Boys," founded on Irvin Cobb's story of the same name. The dramatization was made by Charles O'Brien Kennedy.

Kellard Rehearsing

John E. Kellard is rehearsing his company in New York, prior to starting his annual road tour.



EUGENE STRONG

Management Edward Small
1493 Broadway, New York

THE THEATER AND GEORGE JEAN NATHAN

BY RANDOLPH BARTLETT



What the Hot Stove League is to baseball, the Roof Garden Circuit is to the Theater. When the season ends and the professional tasters of the drama for the various metropolitan daily, weekly and monthly publications are relieved from their first-night duties, and the annual championship has been awarded for speed in filling a column of space between the first act curtain of a new play and the first drum-tap at the Midnight Frolic—then the serious business of being a Dramatic Critic begins. This business is the discovery of *The Curse of the American Theater*, and it is carried on by what is becoming known as the Roof Garden Circuit.

Some of the members of this circuit confine their announcements of this Curse to private conversations—private, that is to say, within the radius of a few tables at their favorite cooling grounds. Others toss off epigrammatic paragraphs in their Sunday columns to lend color to their claim to a place on the summer payroll. Still others get into the monthly magazines.

Nathan a Curse Discoverer

Of the latter, the most distinguished and intelligent members, is George Jean Nathan. As a discoverer of *The Curse of the American Theater* he is a combination of Columbus, Drake, Balboa, Gaspar de Portola, Marco Polo, Captain Cook, Hakluyt and Peter the Hermit.

Before Senor Nathan became prevalent, the Curse aforementioned was admitted by general consent to be—

- 1.—The star system.
- 2.—The non-appearance of the Great American Drama.
- 3.—The Syndicate.

Mark now the influence one man, single handed, may have upon his generation. Since Senor Nathan rose to the position of a widely quoted commentator upon the American stage, the Curse is admitted by general consent to be—

- a.—The movie star system.
- b.—The nonimportation of great European drama.

c.—The syndicate with the exception of Ziegfeld, and the opposition camp with the exception of Hopkins.

I have long been an admirer of this "learned pundit," to borrow a telling tautological phrase favored by his associate, Senor Mencken. Most of all have I admired his unconquerable optimism, but not until encountering his article, "The Year in the American Theater" in the July *Century* did I appreciate its heroic proportions.

Nathan's Waste of Time

In this essay he says that of 101 plays he had seen in the course of the season, "not more than three or four are entitled to any degree of serious consideration." Here is waste. That a man of Senor Nathan's intellectual equipment should have squandered ninety-seven or ninety-eight evenings—the equivalent of more than a month of working days sliced out of his busy life—

Discovering the Curse of the American Playhouse a Profitable Occupation—Imported Goods Preferred but Impossible Owing to the Demands of the *Un-Intelligentsia*—Hopkins Presents Only Hope

means that the world has lost at least two books and half a dozen contributions to *Century Magazine* which he could easily have written in that time.

A man of lesser determination would leave the American Theater to shift for itself and deflect his mental forces to a series of articles on the Literary Style of the Evening Telegram. But such is not the temper of Senor Nathan. Even as it was promised to Abraham that Sodom should not be destroyed if ten righteous men were found dwelling there, so Senor Nathan will not desert the American Theater so long as he finds in one season "three or four plays entitled to any degree of serious consideration." Of this I am convinced.

Out of this shambles of theatrical malpractice, this maze of ineptitude, this quagmire of stupidity, Senor Nathan comes with this indictment:

Prosperous Year In Theater

That the American theater has enjoyed the most prosperous year in its history, and that the managers thereof can afford in consequence to toss back into the jackpot a few thousands of dollars, employing eminent European producing geniuses, and staging plays by eminent European authors, in order that he, Nathan, and I, who share his tastes in drama fifty-fifty, need not go to Paris, Petrograd and the Follies to be entertained. For, he craftily observes, the argument that such art would have been patronized did not hold good in the recent season, because the demand for theatrical entertainment was such that people were elbowed into theaters merely because there were theaters and not because of the attractions therein.

Naive Idea of Buncoing Public

No one in the world but Senor Nathan could ever have conceived that peculiar and naive idea of buncoing the public with real art. However, it might be pointed out that the "three or four" plays entitled to any degree of consideration—"The Gentle Wife," "The

Marquis de Priola," "Papa," and the "Living Corpse," ("Redemption"),—benefited but little by such crowding, and were rated either as failures or among the least of the season's successes.

Not Prominent Supporter

Now as an individual, I am with Senor Nathan from hat-check to hat-check, from war-tax to exit march, from Belasco to Morosco, from Columbus Circle to Sheridan Square. But as a supporter of the theater we are both about as prominent as the morals in a Hatton comedy. In the season which inflicted upon Senor Nathan ninety-seven or ninety-eight duds, on only one occasion did my theatrical entertainment cost me anything but the war tax. I venture the accusation that in his visits, the theaters even assumed the war tax.

Will Not Take Second Place

Nor will I take second place in my admiration for the European drama. I have long since gone on record to the effect that "Henry of Aué" is the greatest drama since "Hamlet" and would guarantee to buy tickets of admission to not less than twenty performances were it produced here, but also I would be willing to wager that by the twentieth performance I would be the sole occupant of the auditorium, not excepting the ushers. And I conceive the function of the theater to be, not the edification of Senor Nathan and myself, but the entertainment of lesser creatures so that their minds will be diverted from the contemplation of bolshevism, prohibition, taxes, woman suffrage, and such revolution-breeding matters.

Imported Goods Preferred

Were it merely a matter of procuring entertainment for myself, I would join Senor Nathan in demanding nothing but imported goods (with certain judicious exceptions in favor of camphor-scented pieces of mine own, and perchance of his) and join him in that battle with heart leaping as ne'er leapt the heart of

John Philip Sousa to the sound of all the brasses in unison on the chorus from "El Capitan." But it has been proved that the crowd which makes the theater profitable, and by that same token possible, does not understand this European drama which is so favored by us of the *intelligentsia*. And we are laying our selves open to attack from another and antagonistic branch of the *intelligentsia* if we insist that this is the only true dramatic art, and the public should be educated up to it. Consider this criticism:

"Art cannot be incomprehensible to the great masses only because it is very good—as artists of our day are fond of telling us. Rather we are bound to conclude that this art is unintelligible to the great masses only because it is very bad art, or even is not art at all. . . . If the aim of works of art is to infect people with the emotion the artist has experienced, how can one talk about understanding?"

This, too, is imported—written, in fact, by the author of one of the "three or four plays entitled to any degree of serious consideration"—Count Tolstoi.

American Public Approval

Distressing as it may be for us, as patriotic Americans, to admit, the fact is that behind the American theater stands the American public, expressing its approval of the institution in terms that admit of no misconstruction.

Senor Nathan's predecessor in the Chair of Letters on *Smart Set*, Willard Huntington Wright, once wrote what, last year, would have been an indictable utterance: "Any attempt to democratise art results only in the lowering of the artistic standard."

Theater Democratic

The theater always was, always is and always will be a democratic institution. Efforts to make it selective instead of democratic, through New, Little, Community, and other exclusive and highly intellectual theaters, have invariably, in the argot of the moment, flivved. Two conclusions are open.

1.—The American Theater is incapable of housing art.

2.—The art of the American Theater is an art peculiar to America and beyond, below, or above the comprehension of any except the American public.

Pray For Hopkins' Ascent

I, personally, lean toward the latter view, rather than adopt the attitude of the fond mother, who, watching the parade, boasted "They're all out of step but my Johnny." In all other matters, if it be not considered a display of arrogance, I align myself with Senor Nathan and pray for the coming of the day when his patron saint, Arthur Hopkins, may have so enriched himself by his occasional deplorable descents into commercialism, that he will be able to conduct for the delectation of us twain, a Manhattan composite of the Moscow Art, Odéon of Antoine and National of Stockholm theaters.

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ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

BOSTON: COPLEY—The Copley Theater closed Saturday evening with the engagement of "Two Pairs" ending after four successful weeks. Henry Jewett is planning to reopen the theater Sept. 1 with "Clothes and the Woman," an English comedy by George Paston. Incidentally, this will be the first performance in America of this play. **PLYMOUTH**—Owing to the success of "Floradora," the opening of "Havana" has been postponed one week. Gleeson.

CLEVELAND: COLONIAL—"Fires of Spring," Robert McLaughlin's new drama, was held over a second week at the Colonial Theater for presentation by the Colonial Stock Company. The play is universally proclaimed as one of the dramatic sensations of the day, and is playing to crowded houses at each performance. Loeb.

COLUMBUS, O.: KEITH'S—Jane Grey is the new leading woman who is heading the stock company at B. F. Keith's Theater. This has been a very successful season for stock at this theater, and Miss Grey and her associates continue to draw good houses despite the warm weather. The week of July 21, "What's your Husband Doing," was the play given. Next week "The Song of Songs." Langley.

HAMILTON, CAN.: SAVOY—The Savoy Players, under the management of Charles D. Pitt, have broken all records for stock players. This is their forty-first consecutive week at the Savoy Theater, and they have capacity houses every night and three matinees weekly. Play this week, "The Spendthrift." Next week, "Mrs. Temple's Telegram." Nesbit.

INDIANAPOLIS: SHUBERT MURAT—A royal welcome greeted Gregory Kelly in "Too Many Cooks," July 21-26, on his return to the folds of the Stuart Walker Company, his first appearance this summer, after a vacation following his long season in "Seventeen." Mr. Kelly's engagingly humorous and quaint mannerism were never more enjoyed than as Albert Bennett and with the charming impression made by his wife, Ruth Gordon, as Alice Cook, the evening was one of the most pleasant of the summer season. The comedy, seen here for the first time, was presented in a splendid manner, the entire company giving good support. McKay Morris, a popular and valued member of the company, left for New York July 20. The end of the Stuart Walker season is in sight, probably the middle of August. Kirkwood.

HOW THE SHOWS ARE DOING ON THE ROAD

BOSTON: WILBUR—The Princess Theater success, "Oh, My Dear," is playing here. Guy Bolton and P. G. Wodehouse are responsible for the book and lyrics, and Louis Hirsch wrote the music. The company headed by Juliette Day included Quentin Tod, Rena Manning, John A. Butler, Hal Forde, Joseph Allen, Douglas Stevenson, Lorrain Manville, Evelyn MacVey, Florence McGuire, Jennifer Sinclair, Florence Johns, and Francis X. Conlan. Gleeson.

CHICAGO: LA SALLE—Louise Mink, who has been a popular singer in many musical comedies in this section, is now a member of the "Honeymoon Town," playing at the La Salle, succeeding Helen Bolton, who plans to appear next season in Walter Hast's production of "An Exchange of Wives," by Cosmo Hamilton, author of "Scandal." GARRICK—"Scandal" is scheduled to remain for another month. PALACE—"The Passing Show" continues to draw capacity business. Atkins.

SAN DIEGO: STRAND—Virginia Brissac and Company after a month's absence have returned. "The Eyes of Youth" was the opening bill. Chapman.

MONTREAL ORPHEUM—The Orpheum Players produced "Cheating Cheaters." Business continues excellent in spite of very hot weather. The performance of this farcical melodrama was a creditable one, David Herblin doing capable work as Tom Palmer, and Caryl Gillen, in the role of the father of the family, giving his usual sound performance. Marguerite Knight was good in the role of Nan Garry, Rita Davis did particularly good work as Nell Brockton, and the balance of the parts were capably filled. "The Blue Envelope" next. Tremayne.

PORTLAND, ORE.: ALCAZAR—In the production of "The Fortune Teller" by the Alcazar Company, a particular hit was made by Detmar Popen in the role of the gypsy musician. Mabel Wilber was an entrancing Musette, and Oscar Figman an imitatively funny Boris. The singing of Henry Coote as Captain Ladislav was memorable. Despite hot weather, business continued satisfactory. LYRIC—The Dillon-Franks combination at the Lyric dished up a farce they called "Frisolous Flo," with plenty of music, and more than got by. Billie Bingham scored decidedly in the title role. Logan.

SAN DIEGO: ISIS—William Courtney and Tom Wise in "Cappy Ricks," drew fair business. Henry Miller and Blanche Bates in "Moliere" is the next attraction. Chapman.

SAN FRANCISCO: ALCAZAR—The company at the Alcazar offered "Within the Law" very successfully. Belle Bennett and W. P. Richardson were the stars as usual. The next offering will be Maude Fulton's "The Brat." Barnett.

TORONTO: ROYAL ALEXANDRA—"A Very Good Young Man" brought out the best comedy of the Robins Players. Miss Caruthers as Pearl and Mr. Robins as Le Roy are excellent. Vivian Laidlaw as Mrs. Mandelharper is exquisite. Everything this young lady does is so sincerely and earnestly done, that it is to be regretted she does not appear every week. Mr. McKnight scores as the singing waiter, and Jack Amory makes a little part stand out well. Dantree.

WINNIPEG: WINNIPEG—The Permanent Players open their fourteenth season at the Winnipeg Theater on Aug. 4, with the following cast in "Nothing but the Truth": Jack Hayden, Hazelle Burgess, Fred Kirby, Edna Andrews, Fred Cummings, George Earle, Bruce Elmore, Jane Manners, Marie Stuart, Walter Austman, Thos. A. Magrane, and George Se-cord. Manager, G. T. (Doc) Howden. McEachron.

SAN FRANCISCO: COLUMBIA—Henry Miller and Blanche Bates on July 21 began their engagement as co-stars at the Columbia in "Moliere." Mr. Miller represents Moliere and Miss Bates Madame de Montespan. It was an immediate success. CURRAN—At the Curran "Tea for 3" opened to a good house. Arthur Byron, Frederick Perry and Elsa Ryan were the stars. They and the play pleased. CASINO—At the Casino, Will King offered "Town Frolics." Barnett.

SPOKANE, WASH.: AUDITORIUM—No billboards, lithographs or window cards were displayed here to advertise "A Good Bad Woman," which was presented at the Auditorium Theater by H. H. Frazee, with Wilton Lackey, Margaret Illington and Katherine Kaelred as the stars. Mr. Frazee has adopted a policy in connection with this attraction which confines his advertising strictly to newspapers.

Business was enormous, notwithstanding that the prices ranged from \$3 to \$1 in the gallery. Rice.

WILLIMANTIC: LOOMER—"Bombay Girls" with an orchestra and brass band proved first class colored entertainers. O'Brien's carnival shows in opposition were well patronized. Palmer.

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SCANDAL; Chic indef—SEE SAW; Boston indef—SUNSHINE; Chic indef.

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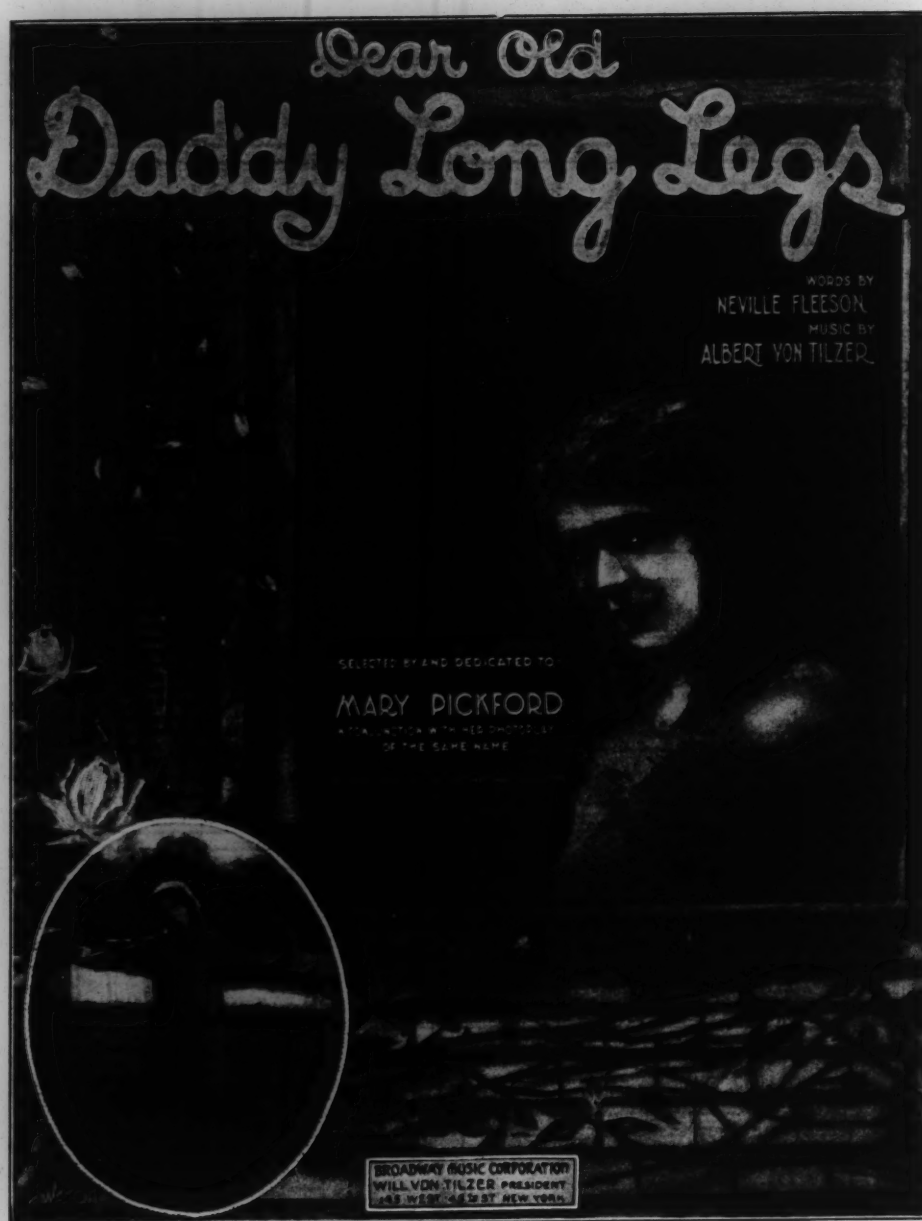
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flocking in
we feel
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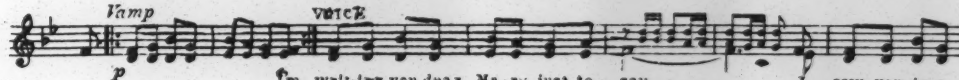
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*f*mp

voice



I'm writing you dear Ma-ry just to say. I saw you in a
Now - if you like this lit-tle song I wrote. Just send to me a



pic-ture yes-ter-day You're ev-ry-bod-y's sweetheart, that I know. For
ti - ny lit-tle note For - give me dear for tak - ing up your time. I



ev - ry - bod - y seems to love you so When I heard "Dad - dy Long Legs" was to
hope you like my sim - ple lit - tle rhyme I know you must be wor - ried, dear, with



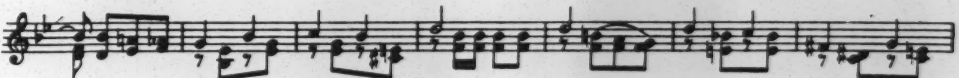
be your pic-ture too, I sat right down and wrote a song, I'm send - ing it to you.
let - ters ev - ry day, I sim - ply had to write you, I can hear you soft - ly say.

CHORUS

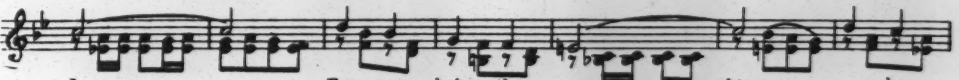
Marcia (not too fast)



Dear old Dad - dy Long Legs, you're the world to me.



Dear old Dad - dy Long Legs you will al - ways



be For you bring the sun shine ev - ry



where you go. I al - ways want you near me, when the shad - ows round me creep. I'm



al - ways pray - ing for you when I lay me down to sleep Dear old Dad - dy Long



Legs, I'm in love with you. you.

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Taking Encores With "Dreamy Amazon" In Vaudeville

VAUDEVILLE VOLLEYS—From



It was with keen regret that we read of the demise of George H. Primrose, the veteran minstrel, on the Pacific Coast last

week. We had known "Prim" long before he entered vaudeville and we always liked him. No matter where we chanced to meet him or what the occasion was the genial minstrel always had a cheery greeting and a pleasant word for us. We recall his talks at different times and how heartily he laughed when he told us about a year ago about a visit he made to the Loew booking offices and that when his name was taken at the outer sanctum of the Joe Schenck booking regions that the young man after writing it down, asked Primrose "What do you do, etc." It seemed like irony, for every schoolboy in the small towns this and the other side of the Rockies knew who George Primrose was the moment his name was mentioned. One time Primrose told us that minstrelsy seemed to be dying out and that there was a grave possibility of its losing its former popularity and with an expression of regret "Prim" remarked that it sure was a pity, that the good old-fashioned minstrels were just as much of an American institution as the circus. What a grand old minstrel man he was and what a dancer! *May his soul rest in peace!*

The Keith Theater, Greenpoint, is running full blast this summer and business is reported as being splendid under the conditions. Leon Kelmer is the manager.

Al Lewis (Lewis and Gordon) is giving the Picadilly and Strand the once over, expecting to return from London about September 15.

Ford jokes seem to have outlived their usefulness. Maybe the present Henry Ford libel suit against the Chicago Tribune for a million dollars may bring out a new crop.

Lucille Chalfant Can Sing

Lucille Chalfant, who is heralded throughout this fair land of ours as the "world's youngest coloratura soprano," is with the new Charles King act, "Star Dreams," and her immediate success with the offering last week at the Palace led to the inquiry where did such a voice come from? Miss Chalfant's vocal work stood out as one of the distinct and signal features of the act. At one time Miss Chalfant was a newspaper reporter and critic, but later became a successful concert soprano. She hails from Los Angeles, where as a school-girl she displayed marked talent for music. Then she favored instrumental music rather than the vocal and as she had decided literary ability planned to become a writer on musical subjects. Besides including harmony and theory in her curriculum she also took up the study of voice culture with Frances Davis, while also earning her living as a journalist. She was with a western newspaper when she visited Chicago to write a series of interviews with Chicago Grand Opera stars. In the passing of time she brought out a certain tone illustration with the conductor of one of the stars. The con-

Regret Over Primrose's Death—Lucille Chalfant Displays Marvelous Voice—P. Dodd Ackerman A Boon To Vaudeville—The Tipping Question—George Yeoman Some Golfer!

ductor, struck by the quality and range of her voice, asked her to sing again. She was then taken to the studio of Mme. Aurelio Arimondi, a noted vocal teacher. The conductor remarked that "This girl has a great voice and doesn't know it." She began to study under Mme. Arimondi and developed so much talent that Jules Daiber, then assistant to the general director of the Chicago Opera, engaged her as one of the stars of his concert bureau. She is tall, of pleasing personality and on her last tour was compared to Tetrazini and Jenny Lind by some of the musical critics. She is sure a valuable asset to the King act.

Welcome, P. Dodd Ackerman!

We are glad to note that P. Dodd Ackerman, the scenic artist, is becoming closer and more allied with vaudeville. He's a sincere chap and everything he does for vaudeville is done upon an artistic and decidedly complete line. Every act that he is furnishing a full setting or is supplying with some of his scenic decorations or designs will add to vaudeville's greatness. Men like Dodd Ackerman will do a lot to help uplift the standard of vaudeville. Such settings and drapery layouts as late examples in the Jimmy Hussey act and the new Carlos Sebastian offering, "Bubbles," are a credit to vaudeville.

The Two DuFors, Harry and Dennis, have framed an act for vaudeville. We hope they get plenty of booking, for we remember well how hard they worked when the Three DuFors played all the "big time" houses. Poor Cyril! He sure is missed among the vaudeville dancing realm. He met an untimely fate in an automobile accident in New England last season while traveling with the Mitzi Hajos show.

Clay Crouch is not going to work in any "double acts" at present.

With a new act in his possession that Andy Rice wrote while commuting in the subway from Brooklyn he is out for a tour as a "single." His last vaudeville partner was George LeMaire, who is now with the "Follies" (Ziegfeld).

We had quite a talk the other day with Joe Laurie and during the conversation the diminutive ex-partner of Aleen Bronson (Mrs. Laurie), who split as a vaudeville combination and who also had differences in their private relations, did not speak disparagingly of Miss Bronson. On the other hand Joe said that he wished her all the luck in the world and that he would rejoice in whatever success she attained in the future. He said that the "split" was due to a personal difference and that they decided mutually the best thing to do was to dissolve the "let 'er go" combination. Vaudeville, however, expects to have the Laurie and Bronson partnership working again for it before many seasons.

As to Tipping

When the I. A. T. S. E. met in convention in Ottawa last May it adopted the following rule as to tipping: "Any member of this Alliance, who on or after date of June 1st shall accept tips shall be subject to fine. This, however, does not prohibit members of this Alliance from rendering assistance to performers when same is required in the presentation of acts or plays or the repairing of scenery, etc. Any member who renders service to any act, performer or attraction outside of his regular duties shall receive compensation for same, which should be arranged by the local where such service is performed." This rule, if carried out as the Alliance so decreed, should prove a godsend to the many smaller acts who cannot afford to be handing promiscuous tips to the numerous stagehands in the dif-

ferent theaters where they play. President Shay has the right idea and we trust that the Alliance will enforce the measure to its fullest.

Sammy Watson visits the Palace corner whenever he can find the time and it sure does his old heart good to have some vaudevillian hand him the glad hand and recall the "You remember the time when we played on the bill together at such and such a place, etc."

Well, Bobby Higgins, formerly of the Higgins and Melville "team" and later with Al Lydell, has apparently crossed his fingers at vaudeville now that he has replaced Olin Howland in "She's a Good Fellow." Bobby, with his elongated form and high pitched voice, were always good for a laugh in vaudeville and it seems a pity that the "two a day" couldn't have had the genial comedian for some seasons to come.

Fred Dempsey, a Bostonian, formerly with Those Four Entertainers, has not been heard of along the Rialto since he went away to war. Newton Brunson, a sure-enough Alabama boy with a dialect that rings true of the cotton fields, is being considered for several big acts. Brunson, last with Tinney's "Attaboy," has a corking good voice and has been on the stage since a boy in knee pants.

George Yeoman's Golf

George Yeoman, the monologist, is now a fullfledged golf enthusiast. Seems George has been spending his spare time on the links near Great Neck, L. I. and goes to the course so early that he is often forced to play alone. The other morning George had just made a long drive from the tee when an Italian laborer passing, remarked "Gooda morn'; too badda you're all alone on the job." George says the Italian thought he was there for some sort of rough work on the lawn. George ran across Johnny Johnson, also of the stage, early the other morning. George was looking for some one to play a round with and so was Johnson, so the meeting was a most agreeable one for both men.

Tom MacGuire—the Irish Kyrle Bellew of the vaudeville stage, who is surely the cynosure of the women when he passes by with his manly demien and gray hair—is back in town. Tom was out with the old Howard and North act, "A Real Old Pal," and is making a new vaudeville connection for the fall. MacGuire's a good looker and a good actor and withal a good fellow and there is no doubt he will make a happy affiliation before many weeks.

Ben Schaefer At It Again

Somehow or other they just can't keep Ben Schaefer out of vaudeville. He's in again. Ben hasn't done much stage work to speak of since his return from Saranac Lake where he went in the hope of benefiting his health, but he has become affiliated with the Loring Sweet turn. Ben intends to use his former line of stage lingo and didoes. He hopes to remain in vaudeville this time and not hop out as quickly as he did with the Jack Gardner act.

10 YEARS AGO

Forbes-Robertson announces an American tour of "The Passing of the Third Floor Back."

The Shuberts place Lew Dockstader under contract to head show.

Cohan & Harris' Minstrels open the season at the New York Theater, New York.

Henry W. Savage opens the season at the Knickerbocker, New York, with "The Gay Hussar."

Kitty Gordon signs as Sam Bernard's leading woman for the coming season.

Frederic Thompson engages Mabel Taliaferro as a star in "Springtime."

The Shuberts announce Sam Bernard in "The Wizard."

20 YEARS AGO

Viola Allen billed to play in "The Christian."

Jeannette Courtney to play with Murray and Mack in "Finnegan's 400."

Cox's Comedians will play "A Man of Affairs."

E. H. Sothorn to present Leo Dietrichstein's play, "All's Fair in Love and War."

Robert Edeson retires from cast of "Arizona" to go into business in Porto Rico.

Mrs. Leslie Carter to play under management of David Belasco.

Daly's Theater in New York passes under management of Daniel Frohman.

William Gillette to open season in "Sherlock Holmes" in Washington.

BIG SEASON FOR TABLOIDS

Hal Hoyt to Have at Least Twelve Outfits Working Simultaneously Throughout Country

WHAT shows every indication of being the most successful season ever experienced by miniature traveling companies is manifestly apparent through the present activity among the men who are devoting their time and money to that phase of amusements. One of the most prolific producers and managers of the tab proposition is now in New York. He is Hal Hoyt and this same energetic Hoyt plans to have at least twelve tab companies in operation at the same time this fall. Hoyt looks forward to an unusually good season and his plans are to put forth the strongest traveling combinations that have ever taken to the road under his managerial direction.

Hoyt is one of the biggest of the tab producers yet there are numerous others who have from two to

more companies that will be en route next season.

Out Chicago way there is considerable activity among the tabs which will be arranged for the vaudeville houses. What tab producers are located in New York are shaping up their property for vaudeville, while the Hoyt combinations will play anything from vaudeville to regular time if necessary.

The Buckley and Sullivan offices will have out their regular line of vaudeville tabs which will of course include "The Four Husbands," "The Night Clerk," "Reckless Eve," "The Suffragette Revue" and others.

There appears to be plenty of bookings for the bigger type of tabs which are also in big demand through the south.

Lovenberg Quits Keith Forces

John Lovenberg, who has managed the Alhambra theater for the past season and at present is acting as relief manager while some of the Keith managers enjoy annual vacations, has accepted the managerial post at the Strand, Brooklyn. Lovenberg takes charge of the new job within the next fortnight. 'Tis rumored that Harry Bailey returns to the Alhambra as manager next fall.

Hussey May Enlarge Act

If the vaudeville booking powers of the Keith Vaudeville Exchange are unable to see their way clear to pay the new Jimmy Hussey act \$3,000 weekly, Hussey will take the act, enlarge it and arrange it for a revue presentation in the bigger houses. Incidentally it is reported that the Greenwich Village "Follies" management is angling for Hussey and his present turn to be added in its present entirety to the present Village revue.

Sun's Manager Here

Homer Neer, executive manager of the Gus Sun offices in Springfield, O., arrived in New York this week via motor, planning to kill two birds with one stone, visiting old friends and attending to some business for the Sun office. Incidentally Ray Leason, formerly of the Sun offices and now a permanent resident here, is doing his blamest to show Neer everything worth seeing.

Hugh Herbert Working

After laying off for some weeks to help get the new William B. Friedlander producing shop started, Herbert being a partner in the concern, Hugh Herbert has returned to vaudeville to play out some of his unfilled dates with the Keith offices. Herbert is appearing in his own comedy skit entitled "Mind Your Own Business." Herbert directed several acts while away from vaudeville.

Repairing the Cumberland

The Cumberland, Brooklyn (Cumberland and Greene avenue) now closed for repairs, will reopen Aug. 23rd.

Gertrude Hoffman Home

In the New York papers Saturday evening a story hit the Rialto that Gertrude Hoffman, the well-known vaudeville star, had mysteriously disappeared and that her husband, Max Hoffman, had sought the aid of a detective agency to help find her. Miss Hoffman had gone into a drugstore at 5th avenue and 42d street, leaving her husband outside in a machine. When she failed to return, he went inside to find her but she had disappeared, with immediate inquiry failing to locate her. The detective agency Sunday announced that Miss Hoffman was at home that day.

Miss Berse Quits Act

Lillian Berse, who has been with "Sweeties" this past season, is leaving the act and may retire from vaudeville. One rumor has it Miss Berse is to be married and retire. Miss Berse, however, may be seen in a big musical production. Martha Lawrence is understood to be replacing Miss Berse in the Friedlander act, Miss Lawrence being an attractive southerner with a mighty fine voice.

Jim Mullen's Royal Opening

Jim Mullen, erstwhile vaudeville partner of Alan Coogan, makes his New York bow in his new act with Anna Francis (Mrs. Mullen) the week of August 25 at the Royal. Bart McHugh is handling the act. It's a big hit, according to the Atlantic City reports of last week.

Maude Fealy Heads Act

Maude Fealy, who has appeared in Shakespearian roles and has originated roles in some of Broadway's dramatic productions, has entered vaudeville under the management of William B. Friedlander. She is to shortly appear in a "surprise" sketch entitled "The Plot," supported by four people. Friedlander has personally conducted the Fealy rehearsals.

Colonial, With Chris Egan Managing, Reopens Season Sept. 1. "When Dreams Come True" Starts Vaudeville Dates Aug. 30. The Friars Finally Held Their Outing, Tuesday, at Glenwood. The Lights Cruise Plays Far Rockaway Sure Saturday Night. E. F. Albee To Speak At Barney Fagan Manhattan Benefit.

Lights' Tough Luck

The first date of the Lights' Cruise, piloted by Angel Frank Tinney and Secretary Norman Manwaring, got under way this week but a crimp was put in the sails at the opening at Plainfield, N. J. Monday by the failure of some of the promised acts to show for the matinee. It had been advertised by Bill Counihan (Counihan and Shannon) that Eddie Foy, Charles King, Four Mortons, Chilson-Ohrman, Sophie Tucker et al would be with the Lights' show, but other arrangements prevented them from appearing. The remainder of the acts scheduled appeared but before the show the Lights' management announced that anyone who wanted his money refunded because of the inability of some of the stars to appear could get it. About a half section departed with the refund. Tuesday the Lights did much better at Freeport, while Bayshore was visited Wednesday, with Red Bank scheduled for Thursday, and other dates tentative for Patchogue and Far Rockaway.

Palace's Big Returns

Although the hot weather put a decided crimp in the general box-office returns throughout New York and Brooklyn, the Palace among the local vaudeville houses held up above all the rest. On Monday when the heat was terrific, the Palace was not only sold out but there were many standees.

To Return to Vaudeville

Josie Heather, who left vaudeville and signed with the Shuberts and was expected to have opened with their "Gaieties of 1919," is reported returning to the varieties. There was no part in the new Shubert show suited to her talents, according to the reports.

Coney Holmes Here

Coney Holmes, Chicago's handsome little booker and agent, hit Broadway this week and will remain here until about Labor Day taking in shows and lining up new material for his western connections.

Whitehead and Walker

Ralph Whitehead, formerly with a K. & E. show, and Nella Walker (formerly with Mack and Walker) are framing a brand new "double," with special scenery and material, and will play vaudeville under the booking direction of James B. McKowen.

McCarthy Sisters Signed

The McCarthy Sisters, who are playing vaudeville, were last week signed by Jack Welch (the Strand theater building agent) for the new Max Spiegel show, "Look Who's Here," now in rehearsal.

New Variety Combination

Dave Walters and Buddy Cooper have joined hands for a new vaudeville combination and are breaking the new act in at the camps.

SEVERAL FEATURES ON PALACE BILL

Blackfaced Comedy, Frisco Imitation and Berlin's New Ballad Stand Out

There were a number of outstanding features on the Palace bill Monday afternoon. Probably the most noteworthy was the unqualifiedly big hit that a duo of blackfaced comedians, Moran and Mack hauled down. At the eleventh hour Georgie Price did not appear; a hurry up call sent Moran and Mack into the breach. The men sure cleaned up in every sense of the word and stopped the old show cold.

In the return of Lucille Cavanagh turn, William B. Taylor and Miss Cavanagh did an imitation of Frisco that had the audience rooting loud and hard for more, Taylor's work with the cigar and his impersonation of the eccentric dancer who was at the house the week before, being unusually good.

Henry Lewis was going along in the even tenor of his way when he pulled Irving Berlin's latest comedy song *I've Got My Captain Working For Me Now* which was an instantaneous hit. He followed it up with Berlin's newest ballad, *The Hand That Rocks The Cradle Rules My Heart* and it also registered heavily.

Camilla's Birds opened. A pleasing sight act with Lady Camilla putting them through a neat stage routine. Ryan and Healey went unusually well in the second spot. Among some of the song hits they registered were an opening medley of topical choruses, *In The Land Of Jazz, I Used To Call Her Baby But Now She's A Mother To Me, Sure I'd Love To Hear A Good Old Irish Song, Oh What a Pal Was Mary*. Seldom does an act on second hit up the applause speed this pair did.

McKay and Ardine got along swimmingly, with McKay doing his usual kidding of Ottie Ardine, the orchestra leader and himself. McKay and Ardine are big favorites at the Palace and Monday's hit added to their local popularity. Marie Nordstrom combined talent with personality and working hard despite the heat registered a big hit. Miss Nordstrom's success shows what a woman can do with a line of work "somewhat different" from the others.

Lucille Cavanagh and Co. have been west for eight months. But the dancing, and the music, especially the saxophonic work of Wheeler Wadsworth, and the Frisco imitation rounded out a splendid score for the entire offering. After intermission and the Topics of the Day, Moran and Mack waded in the Price spot and sure cleaned up. Stone and Kaliz, in good voice, registered effectively with their artistic offering, everything they did being done with clever conception and finished execution. Henry Lewis doesn't do as much as he used to and has eschewed his squeaky fol de rol and comedy whistling. He got along nicely but found the biggest favor with the Berlin numbers. Bostock's Riding School is not only nice to look at but the closing section rounds out a line of fun that is irresistible. MARK.

BOWERS PREFERS LEGITIMATE TO LONG VAUDEVILLE ROUTE

Turns Down Offer for "Two a Day" to Star on One Night Stands

IN preference to a year's consecutive route in the principal vaudeville houses of the country, Frederick V. Bowers prefers to star at the head of his own legitimate company through the one night stands and is preparing to open his tour the latter part of August in a new show entitled "Kiss Me Again." Bowers had a fine offer from the Keith Vaudeville Exchange to tour the country in one of his special acts and could also have produced a number of turns that would have been acceptable to the "big time," yet Bowers is devoting all his time to his forthcoming road tour, going into rehearsals Monday.

Even during the off-season Bowers could play vaudeville, but declined, as he takes the time to write new numbers for the new season's show.

Bowers before going on the road last season had everything set for a long route in a big act but cancelled to play the road.

With the Bowers show will be Alma Youlan, a well-known stage favorite, and a large supporting company of players as well as a singing and dancing chorus.

Bowers has become an established favorite on the "one nighters" through his loyalty to them and the way he works while en route.

Bowers has some well defined reasons for playing the "sticks" and one of his ironclad rules is that no member of his company and

working crews shall cast any disparaging remarks about the towns visited. Bowers told a MIRROR representative that he makes it a point wherever he goes to make a fuss over the townspeople and obtain their confidence to such an extent that they do not forget when he comes back again.

Bowers tells his audiences that he lives in a town like the one he may be playing in, his home town being Red Bank, N. J., which has a population of 11,000, and that he (Bowers) always looks forward to the end of the season when he can get back there. In the one nighters Bowers says he can get nearer the people and that he is enabled to become personally acquainted with the newspaper men, the principal merchants and that nothing is overlooked in building up a regular friendship that could not be obtained on a vaudeville tour.

Bowers plans to go back over each route with his show, going as far west as Denver and playing the middle west, southwest and northwest. He has signed a two years' contract with Max Spiegel for the road starring plan, but will produce a new show each year.

On the Bowers tour goes his celebrated trained dog, Don, who won his spurs in vaudeville and who for a time was reported as dying at Red Bank. Don is all right now and will be seen with Bowers both on the street and on the stage.

WOODS GETS STAR

Nan Halperin to Appear in "The Girl in the Stage Box"

Tuesday was a busy day for Nan Halperin. She received word that her contract with the Shuberts had been assumed for the ensuing season by the Al. H. Woods' offices and that she was to star in "The Girl in the Stage Box," a French piece which has been rewritten by Avery Hopwood. While arrangements were being made for her Woods show, the Keith Vaudeville Exchange offered her a route at \$1,000, but the legitimate contract prevented her from accepting. Miss Halperin may play one week, however, for the Keith interests prior to starting rehearsals August 8 in the new show.

Miss Halperin is scheduled for her New York premiere at the Booth August 29. "The Girl in the Stage Box" is not a musical show but a straight out-and-out dramatic piece.

Miss Held, Jr., in Show

Although a vaudeville tour was being arranged for the new season by her manager, Joseph Shea, it is now believed that Anna Held, Jr., will head a new musical show that Gus Hill is reported as putting together for the fall.

BO-LA-BO

BIG GAMBLING RAID STARTLES NEW YORK

Fashionable Place on Long Island Understood to Have Disturbed Some Stage Patrons

When a severe electrical storm was at its height last Saturday night Nassau County authorities and state troopers raided an alleged gambling house on Merrick Road in Lynbrook, L. I., and put a large party of fashionably dressed men and women to rout. Some of the occupants of the house at the time fled away in machines, with the raiding party taking down auto numbers as they departed, the lightning enabling them to do this without much effort.

This week District Attorney Charles R. Weeks ordered a number of arrests, one being that of Wilson Mizner, the playwright, Weeks desiring to ask Mizner what connection he had with the house, as his automobile number was obtained when the getaway was made.

A number of theatrical people are reported as having made the house a rendezvous during the summer, but Mizner's is the only name so far that has been publicly recorded with the sensational raid.

Orpheum Houses Reopen

With the fall season of vaudeville near at hand some of the Orpheum houses are reopening again. Among those first on this list are the Orpheum, Winnipeg, and the Orpheum, Salt Lake City, both houses opening Aug. 4. The principal acts on the Winnipeg bill are Frisco and Co., "Current of Fun," Lamberti, and Hayden and Ercelle. On the Salt Lake bill the headliner will be Marion Morgan's Dancers, with the Great Lester, Lloyd and Wells and Harry Holman also among the well-known names.

Seabury and Shaw Separate

No longer will William Seabury and Billie Shaw be seen as vaudeville partners. They have separated, but will continue "vaudevilling" with different turns. Billie Shaw has a new act with six persons, including Dave White, dancer, which she "tried out on the dog" last week in the nearby wilds and is bringing to Broadway next week. Seabury has formed a new revue, with six girls in the supporting cast, now in rehearsal, shortly to be produced in the New York houses.

May Return to Stage

Louise Dyer (Mrs. Alan Dinehart) is reported returning to the stage after more than a year's absence, her retirement coming as a result of the birth of a baby boy. Miss Dyer appeared in vaudeville for several years with her husband, playing leads in "The Meanest Man in the World" and one of his other sketches. Miss Dyer has several offers for the legitimate and the Shuberts are reported having her under consideration for one of their new shows.

Hughie Clark's Cold

Hughie Clark tried hard—mighty hard, to work his date at the 23rd Street the first half but was barely able to wind up his opening show Monday when a severe cold forced him to quit entirely.

VARIED PROGRAM AT RIVERSIDE

High Entertaining Honors in a Comedy Sketch

Three acts on the Riverside bill this week stand out above the others on the barometer of applause. They are of widely different character, each pleasing in its own way.

One is the Rigoletto Brothers, assisted by the Swanson Sisters; one is a sketch, "The Flattering Word," and one is the dancing team of Bradley and Ardine. Not far from them is the work of Miss Venita Gould in her "Impressions." These are lifelike impersonations of such well-known stage folk as Eva Tanguay, Jack Hayworth, Grace La Rue, Bert Williams and George M. Cohan. Her "Impressions" of each are clear cut and truly realistic.

The Rigoletto Brothers are extremely versatile, and with the Swanson Sisters have something doing every minute. They are Chinese magicians, they yodel like Alpine farmerettes, they are jugglers, they are statuesque poseurs, the girls do a pretty song and dance number, and then, as a finale, all four appear as a Wop band, one of the Rigoletto boys playing a young orchestra carried about on his person. It is a distinctly good turn, and is due for a long run.

"The Flattering Word" is a high class sketch written by George Kelly and in which he plays the leading part. It was considered as good as many three-act comedies, by the Riverside patrons.

The dancing and singing team of Bradley and Ardine call their turn the "Follies of Song and Dance." Grette Ardine is way above the average in grace and her interpretation of the rhythm of the dance, and Wallace Bradley makes an excellent partner. Sitting at the piano was Irving Fisher, who twanged the lyre. He is not the same Irving Fisher formerly with Nora Bayes.

Henry and Grace Ellsworth had a happy little number, the principal features of which was the superb figure of Grace Ellsworth and the Nevky Novgorod dancing of her brother. Moran and Mack, billed as "Two Black Crows," spent most of their allotted time on the stage with threatening each other with dire results to the laughing amusement of their auditors. Al Shayne, the Yiddish comedian, closed the bill.

RANDALL.

Nordstrom in New Show

Clarence Nordstrom, whose work in the "Overseas Revue" at the Palace recently was one of the features of the act, has joined the Charles Maddock forces and started rehearsals in the new Maddock piece, "Nothing But Love," which was written by Frank Stammers and Harold Orlob.

Marian Saki's New Act

At the close of her present tour of the war camps and base hospitals Marian Saki will enter vaudeville with a brand new act that she is now putting together. Miss Saki on her present tour is featuring *Sipping Cider Through a Straw* and *Chong*. Miss Saki was with the Hippodrome (New York) show last season.

Big Poli Picnic

It's an annual custom for the managers and business associates of the S. V. Poli theatrical enterprises to enjoy a big outing in the open and a great time is expected August 3, when the Poli crowd gets together at the Cherry Hill Farm in Branford, Conn. Every manager on the Poli Circuit is expected to bring his auto, as Poli wants the men to make a parade of the rolling stock of the Poli managerial realm. Messrs. Alonzo and George Poli, local offices, will attend.

Praising Lights' Shows

The special shows that are being produced every Saturday night at the Lights by some "Skipper" delegated to put the special entertainment together are causing a lot of talk along Broadway. In fact everybody who has seen some of the shows produced this summer have come up to town with all kinds of praise for the class, style and comedy afforded those enabled to view them.

Joe Wood's New Act

"Far East" is the title of an all-Oriental atmospheric act that Joe Wood is preparing for vaudeville with twenty-four people. H. Robert Law is painting a complete scenic layout for it. Incidentally Joe says he is going to introduce a "blimp" on the stage next season in his new version of "The Mimic World," which will have Alice Morely as the principal player.

JAMES C. MORTON AND PAIGIE DALE AMONG WEEK'S NEW ACTS

James C. Morton and Co.

The Morton family, consisting of Papa, James C. Morton, Mama, Mamie Diamond Morton, son Alfred and daughter Edna, appeared at the Fifth Avenue the last half of last week, with further "big time" to follow as a result of their agent, Max Hart, having fixed the bookings. This turn was billed at the Proctor downtown house as James C. Morton and company. The act comes close to being Jim Morton all the way, although the family fills in sufficiently to keep Daddy Jim under full steam and at intervals to give him a chance to get a few full breaths. But when Jim Morton was allied for years with Frank Moore he never shirked for an instant, and then later when Jim tried other male partners, the same high-powered tension was maintained by him. That comedian fairly doted on work and the hardest kind of stage work at that. In the family turn—with Alfred making his second appearance with the parents, Jim formerly working with his wife prior to framing the present four-turn—the well-known antics, acrobatics and monkeyshines are executed by Jim. He clowns and mugs and as usual dances like a house afire, with Jim registering a solid hit at the Fifth Avenue.

Alfred's best "bit" was with his daddy on the hunting business where the lad mugs his words so that they cannot be understood and Jim kids accordingly. The act has some of the old lines, "bits" and business done when Jim was with Moore. They appear to be a part of Jim's stage work, and as Jim originated them it is only natural that they are kept in the family. The Jim Morton family, with Jim going his present gait, need never fear of the wolves at the door. They will go well in any neighborhood and Max Hart knows all the neighborhoods.

MARK.

Gertude Dudley & Co.

Miss Dudley is a singer. Company is a stout pianist-comedian. They sing separately and together, and between songs they kid each other about our old friend married life, which material is not so good as their singing. They work with ease, and this helps their act immeasurably. They should meet with fair receptions in popular priced theaters.

TIDDEN.

Herman Berrens

Pianist. Also sings. Works in "one" with his success depending upon his combined piano and vocal work, Berrens at the Fifth Avenue scoring best with a topical number entitled *Up In Mabel's Room*. As viewed at the Fifth Avenue the Berrens routine is not the strongest imaginable and Berrens did not display the confidence that he himself thought the act was away from the ordinary. It isn't. Berrens has talent but needs a stronger turn to bring it out than the one he now offers.

MARK.

"Oh, George"

Outside the theater the billing announcing the appearance of "Oh, George" calls it a miniature musical

comedy, which leads the patrons to expect a girl act. They are sadly disappointed. "Oh George" is played by four principals only, two men and two women. Each in their way are moderately successful, but the act certainly needs the backing of a chorus, however small.

The "book" is rather vague, the scene being laid in a doctor's office, with the doc arranging for the production of a musical comedy. The other characters are the "prima donna," coming to sign a contract, a rather mature office boy, who is the hard-working comedian of the piece, and the ingenue, playing a stenographer. The songs they offer include *Sweetheart, You Are a Wonderful Baby* and *To-day, Tomorrow and Forever*, which are done acceptably. The ingenue is a good dancer and the "prima donna" has a good voice, although she takes herself a little too seriously. But the act will not be a huge success until a group of girls is added.

TIDDEN.

Davis and Rich

It is an effective little act of the piano and singing variety which Ethel Davis and Freddie Rich present. Miss Davis has charm and animation and her songs, as a result, give the impression of sparkle. Rich plays her accompaniments on a baby grand piano. His method—never obtrusive—is a great aid to his partner's vocal efforts, as he plays with proper regard for enunciation on the part of the singer as well as with finished technique. Miss Davis opens with a ragtime number, following it with an Irish song delivered with a brogue. While his partner is changing her costume, Rich plays a solo on the piano. Another rag song follows and then as a finish the couple use a topical number. Miss Davis wears two very attractive frocks. The act was well received.

REID.

Toot Sweet Four

The quartet of men, two in army and two in navy uniforms, comprising the Toot Sweet Four, have good voices and they know how to harmonize. Their offering is the sort that always goes in the family theaters, and their choice of songs, which includes *You're Still An Old Sweetheart of Mine, Who Discovered Dixie?*, *Someone Is Waiting For Someone, Oh, How She Can Sing* and *Give Me the Sultan's Harem*, are of the type that the pop audiences want from quartets.

Their routine is in rubber stamp formula, comprising the introductory song, tenor ballad, bass solo with the *Asleep In the Deep* notes, the number that allows for a little comedy and the group songs. But the crowd never seems to care about the formula as long as it is given popular songs.

TIDDEN.

Elverra Sisters

This is a sister team that will fittingly open the bill for any pop house. They are graceful, pretty, accomplished dancers and somewhat of gymnasts as well. They wear handsome dancing frocks of light green and white, and help their steps with a dainty humor.

RANDALL.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

I've Got My Captain Working

For Me Now

Mending a Heart

In the Land of Jazz

Oh, What a Pal Was Mary

Henry Lewis

Sybil Vane

Ryan and Healy

Mayo and Lynn

Paigie Dale and Co.

Making every effort to keep abreast of the times and to make her terpsichorean efforts stand out Paigie Dale has gone to a lot of expense and trouble in producing the present dancing turn that has Miss Dale and Bert Dale as its principals. Their new act was on view at the Fifth Avenue the last half of last week, and the offering as a whole seemed to find big favor with the folks out front, despite heat that was felt without one making any physical movements. According to the lobby billing the Dale act was written especially for Miss Dale by Lee David. It appears to have "exclusive material," with Miss Dale using a sort of vampire transformation for her interpretative dance creation at the close. Miss Dale looks well—in fact is an attractive young miss who shows decided evidence of having studied ballet movements, and throughout she dances gracefully and artistically.

Miss Dale has several songs, one, *Come On and Make Up With Your Little Buttercup*, that is away from the beaten path. Bert Dale has the stage at one period to do a serious, recitative number entitled, "Woman Is Just What We Make Her," that received applause approbation at the Fifth Avenue. It is well written and all that, but has a tendency to slow up the turn at a point where speed is needed. In fact there is every evidence that Miss Dale and her partner have unquestioned dancing ability, yet their strength is not shown in the continuity that will bring the best results.

MARK.

Fred and Albert

The two young men acrobats calling themselves by evidently what are their Christian names perform practically all of their feats on the rings. Besides doing the usual strong arm stuff the routine of the two includes lifting—their teeth figure conspicuously outside of the smiles. This branch of their work consists of weight lifting. They have several good feats at the close of the act, when they suspend themselves by one finger on each hand.

TIDDEN.

Shoemaker and Roseleigh

"Mr. James, of London" is the little one-act domestic sketch dramatically portrayed by Shoemaker and Roseleigh. The action drags just a bit at times, but it is nevertheless a good little act, especially for pop houses. The wife is one of those women who leaves her husband for no reason at all, and is agreeably surprised to find him ready and anxious to have her return. The denouement is most happy, even with the accompanying sobs of the wife.

(New Acts Continued on 1217)

Very Good Bill Last Half at Harlem Opera House

There were six rather good vaudeville acts at the Harlem Opera House the last half of last week. Daly and Berlew opened the program with dancing that features acrobatic whirling in the finale of each number. Duffy and Caldwell banded jolly words about lingerie, and the lady exhibited a gorgeous personal geography in the back. Their last song was *When You Are Mine*. Shoemaker and Roseleigh deftly presented a little sketch called "Mr. James, of London." The Hippodrome Four were a harmonious quartet that had the appearance of having an ex-pug among their number. Milo was as amusing as ever with his jolly and mirthful imitations and his voice like the late Richard José. Ritchie and St. Onge was the last act on the program. Their bicycle work is clever in the extreme, and the costuming is equally appropriate, but St. Onge tries to tell a few merry jests and is only tedious.

RANDALL.

Fair Bill During Last Half at Proctor's 23d

During the last half of last week the patrons, who now fill the house at practically every performance irrespective of the weather, of Proctor's Twenty-third Street, were offered only a fair program. A number of acts were below average in entertainment values, and the bill did not contain a single really strong turn.

The act that seemed to go the best was the Toot Sweet Four, which contained good voices and sang what the crowd likes to hear. Sam Siebert and company, using Alex Carr's vehicle, "The End of the World," was sufficiently rewarded in laughs. Orpheus, an instrumentalist, who opened the bill, did not create much of a stir. Gertrude Dudley and her pianist assistant got about as much applause as they deserved. "Oh! George," a four-act, doing what they called a miniature musical comedy, but wasn't, did not come up to the audiences' expectations as it thought it was to see a girl act. Peck and McIntyre, offering patter and songs, which included *Minnie Shimmy For Me, Mending a Heart*, and *I'm Forever Blowing Bubbles*, went well. June Edwards, Maxwell and an unnamed girl, participating in a dancing act, closed the program.

Hamilton Theater Presents Last Program of Year

A conventional vaudeville bill the last half of last week at the Hamilton Theater marked the close of variety at that playhouse.

Will Robins sang *Red Lantern* as a sort of preparation to the film presentation of the play of that name. Allman and Arnold, a team in which the man works straight and the woman is grotesque proved favorites. Julia Curtis sang difficult notes with ease, and gave imitations of Harry Lauder, Eva Tanguay and George Cohan as inmates of the Zoo. George N. Brown held a walking-fest on treadmills, and at one of the performances, two winsome little guests of Brown's also walked on the mechanical side-walks. They were Jane and Katherine Lee of picture fame.

RANDALL.

HUSSEY TOPS BRIGHTON BILL

Williams and Wolfus Big Comedy Hit as Usual

A violent thunderstorm on Monday afternoon at Brighton Beach drove quite a number of people off the sands into an already well-filled house at the New Brighton, and found themselves glad to be where they were, owing to a good bill headed by Jimmy Hussey's new act, "Move On."

Hussey and his assistants, the sorrel-haired and winsome Flo Lewis, William Worsley and and Six Shimmy Cops, have brought the turn into perfect running order. One thing we would like to further expatiate upon, after seeing the act again, is the wise move in selecting Miss Lewis to play the role of the Shimmy Murderess. She wins her audience and yet never attempts to run away with the honors.

A certainly justifiable comedy hit was made by Herbert Williams and Hilda Wolfus, in their comedy classic, "Hark, Hark, Hark." Just for curiosity's sake we wish we had counted the laughs Williams won with his delicious but broad humor.

The highly-cultured voice of Sybil Vane is exceptionally gratifying to listen to. Also her choice of songs is a wise one, having variety and attention to what is liked. Miss Vane sang on Monday even better than usual and she was rewarded for it by an appreciative house. The Marmain Sisters and Dave Schooler, presenting their familiar mixture of dancing and piano playing, were another group of entertainers that went especially well. Chris Richards, opening the intermission, was rewarded for his hot work on a hot day.

The Arnaut Brothers' violin playing-tumbling and bird dialogue was the usual hit it generally is. Harry Masters and Jack Kraft, on second, went well even under the disadvantage of a restless audience, a number of whom had barely escaped a drenching in the rain. Alfred Farrel and Company made pictures from rags.

TIDDEN.

First Half 23d Street

Hughie Clarke was unable to work after his opening show Monday and the show ran an act short but Manager Michael Duffy was Johnny-on-the-Spot with a picture that filled in nicely without any substitute turn needed for the remaining part of the first half.

The Braminos started the show off nicely. Good team work. Charlotte Worth opened quietly with her turn but once she swung into the closing part, with the *Sahara* number a big hit, the returns were more to her liking.

Dahl and Walling are under New Acts. The "surprise" finish helped. One of the biggest hits ever recorded at the 23rd Street was that Wilbur Sweatnam and two supporting musicians registered. The audience was apparently not content to let him go until he had responded to many encores. Some jazzist.

A surefire comedy was landed by Gonne and Sibert, with the diminutive comedienne showing much talent and pleasing immensely. MARK.

James C. Morton Family in New Act at 5th Avenue Last Half

New acts featured the 5th Avenue bill the last half of last week, with those of James C. Morton and Co. (reviewed elsewhere), the Company with Jim being none other than Mrs. Morton and the Morton children, and Paigie Dale and Co., with their new dancing vehicle, receiving the most attention from the booking colony.

The fore part of the show was devoted to the acts of The Brightons. Australian Stanley, Lube Meroff and Company, Walter Brower, Hampton and Blake, with the Mortons, Lillian Fitzgerald and Dale Company, winding up the latter period.

The Brightons offered their novelty ragpicking turn, with the pictures made from the ragbag, as the main feature. Australian Stanley lived up to his billing as being "too full for words," his "dumb act" being well received.

The Meroff turn received attention and applause, while the "somewhat different" offering of Hampton and Blake, with the "unexpected" audience interruption by Miss Blake, who later goes to the stage, added a zest of novelty that was enjoyed.

Walter Brower had no trouble landing a hit with his "single," Brower's style and personality holding him in good stead.

After the Jim Morton family had made its kowtow Lillian Fitzgerald and her pianist, Clarence Senna, received a hand at the opening, proving they had friends in the house, but the hit that they registered was of a genuine ring. Miss Fitzgerald has an opening song where she uses *O, Clarence* as a sort of tag line. Her Irish delineation was a gem, while her imitation of the French soubrette was effectively done. Senna's topical numbers at the piano were applauded. They did *Peggy*, which Miss Fitzgerald said "we wrote ourselves," evidently meaning Clarence on the "we." That the Fifth Avenueers thought they were good was evidenced by a hearty encore.

The Fitzgerald turn was followed by the Paigie Dale act, which is under New Acts. MARK.

Jolly Entertainment at Proctor's 125th Street Theater

There were five acts on the vaudeville program the first half of last week at Proctor's 125th Street Theater. The hit of the bill went to the team of Peck and McIntyre in a little talk-fest called "The Black Ace." The act was new to this Harlem audience and the scared colored man was mightily amusing. They also sang *Bubbles* as an encore, and closed the program. Johnson, Baker and Johnson opened the show with silent juggling of the bang-bang-bang order. They were good and were heavily applauded. Waiman and Berry gave a violin and piano duet. Miss Berry was very pretty at the piano, and Waiman assumed athletic postures and played *The Glow-Worm*, *Bubbles*, *I'll Say She Does*, *Chong from Hong Kong*, and *Dear Old Pal of Mine*. Hampton and Blake were next to chatter, but did not do so well. Charles Lawlor and his two daughters sang the old songs, many of which are from Mr. Lawlor's pen, among them *The Sidewalks of New York*. RANDALL.

Merry Bill at Proctor's 125th St. Theater Last Half

A program that was better than the average held the boards at Proctor's 125th Street Theater the last half of last week. The Elverra Sisters were the first with dainty dancing and simple though spectacular acrobatics. William Cutty played in a masterly manner at the piano, Chopin's Serenade, and pleased with his singing of *You Don't Need the Wine*. The biggest hit went to the U. S. S. Carola Trio, three jolly gobs from the U. S. S. Prometheus. Solo and ensemble, they sang *Dear Old Pal o' Mine*, *Come on, Papa*, *The Girl I Left Behind*, the *Hooking Cow Blues* and a special number, *The Waltz Played On*. Grew and Pates presented an excellent playlet called "Solitaire," wherein the wife tries to make a good husband of her spouse, and entirely ignores her duty to make him a good wife. The act was well played and made a hit. Frank Mullane sang *When You Look in the Heart of a Rose* and *Let's Help the Irish Now* and told some amusing anecdotes in Galway brogue. The Breen Family closed the show. It is a varied act with pantomime juggling and dancing of all sorts. Nellie Breen dances with a lightness and charm approaching the work of Adeline Gence. It is an act that will please on any stage. RANDALL.

First Half Fifth Avenue

Business not so forte with the heat as the dampener. Show as a whole the first half rounds out fairly good entertainment. Mizuna Japs opened. Japanesy as name suggests, with a feminine member of the duo, slowing up the turn with the introduction of a song and dance that does not enhance the value of the turn. It may indicate that it is hard for a Japanese to learn to sing and dance. Weber and Ridnor are under New Acts. Billy Wayne and the Warren Girls need a new act and need it badly. The present one has worn out its doormat "welcome," although the song routine has changed considerably in the passing of seasons. The girls have grown to womanhood now and it seems rather hard for the one called Ruth to be pulling the old style of routine she did some years ago when she was younger and cuter. The girls are prepossessing and show ability but it seems corked up in the present turn. They scored with *I Ain't Got No Time To Have The Blues Nohow*. Bill Dooley reviewed elsewhere.

Mayo and Irwin depend largely on the exchange of patter with the mince-meat dialect of Jewish comedians working "straight" and at the Fifth Avenue did very well, all things considered. Florence Tempest, working with a pianist, looks older than when last seen, retains her stage attractiveness and is noticeably effective with her familiar style of working. Mayo and Lynn were a comedy hit, their patter and Mayo's singing proving a formidable stage proposition, good for applause and laughter. Harry Mayo sure handles that ballad, *Oh What A Pal Is Mary* in great fashion. Oakes and De Lour closed with a dancing routine that has this little duo doing some excellent work. MARK.

ROYAL HAS EXCELLENT BILL

All Eight Acts Are of First Rate Character

Eight acts are on the program at the Royal Theater this week, and practically all of them are typical of the best entertaining features of big-time vaudeville.

Hugh Herbert played the leading part in a little sketch of his own, called "Mind Your Own Business," which probably caused more laughter than the other acts on an excellent bill. "Mind Your Own Business" is not only funny in itself, but also gives its players scope for real acting.

Fallon and Brown are two young men who were formerly in the 105th Machine Gun Battalion of the 27th Division, and they are so evidently glad to be home that their audience is imbued with infectious laughter at their drolleries. They dance well together, Jimmy Fallon gives a ridiculous imitation of Bert Fitzgibbons, and Russ Brown just can not help singing in his fine baritone.

Wilfred Du Bois made a hit in the very first act on the bill, with his deft and nonchalant "Jongling." His stunts are all in good taste and each is performed with smiling good humor. He deserves the billing that is on the program of the "Jongleur Superbe."

Mae and Rose Wilton held the boards in second position, and from the way in which they were acclaimed by the audience, they might have gone on indefinitely. Their repertoire is extensive—singing, dancing, violin and piano playing—all with the winsome charm of youth and girlhood.

John Dunsmure has a fine voice that pleases with his Irish songs.

"Dream Stars" at the end of the first half of the program, held the attention of all for a longer period of time than is generally accorded to vaudeville acts. It is a pretentious act, gorgeously equipped with draperies and beautifully costumed, featuring Charles King, recently in "Good Morning Judge," and four pretty girls.

Mme. Chilson-Ohrman was at her best with her richly modulated soprano voice and her handsome gown. Mr. Wu at the piano gave an Oriental twist to Occidental classics.

Bob Hall closed the show with his laughable extemporaneous verses about the other acts on the program, as well as gibes at the topics of the day and good natured doggerel aimed the people in the audience. RANDALL.

Johnson, Baker and Johnson

This is an opening act that will do well on any vaudeville stage. It consists of three stalwart young men with a rapid-fire delivery, not of words, but of bottles and hats. It is a gat-tat-tat juggling turn, with a full stage and full dress. It has just the proper amount of comedy to relieve the tedium of repetition. The bottles are chucked about in bewildering fashion with their kaleidoscope coloring, and the hats are deftly thrown out toward the gallery with the art of the boomerang of the Australian brush. RANDALL.

IN THE SONG SHOP

BY E. M. WICKES

Berlin Open for Business—Broadway Set for Drive on "Dear Old Daddy Long Legs"—Stasny Doing Wonders—Personals



For a long time Ban-Joe Wallace has been threatening to write a song. And he has made good his threat. The song is called *All I Want*

Is a Girl Like You. McCarthy & Fisher will publish it. Joe has already made arrangements to have it recorded by several large phonograph companies.

Maurice Richmond refused \$40,000 for *Tell Me*, and Remick bought it.

Last week four publishers admitted that *I'm Forever Blowing Bubbles* is the biggest hit on the market. Evidently the Brotherhood of Man is making inroads into the popular song game.

Alex Sullivan, sporting writer for the *New York World*, appears to be the only newspaper man endowed with the art or trick of writing popular songs. His latest number, entitled *Give Me a Smile and a Kiss*, is going along nicely.

One Best Bet of Waterson, Berlin and Snyder

When the Preacher Makes You Mine has been picked by Waterson, Berlin & Snyder as the one best bet of their catalog, and they are playing straight, place, and to show. Belle Baker has been a big hit with it wherever she has played.

Sam Fox Still Collecting

Sam Fox of Cleveland, Ohio, is still counting the shekels from the sale of *Kisses*. Mr. Fox doesn't always land an overnight hit, but every time he gets something going like *Kisses* he makes up for several short but fast hits. He is working on *Kisses* to make it a standard waltz, and if present sales are any indication, it looks as if he won't have any difficulty in making his dreams come true.

Berlin Open for Business

Irving Berlin is all ready to meet old and new friends at his new publishing offices, 1587 Broadway. Berlin needs no introduction to any one with the slightest knowledge of the song game.

For some time Mr. Berlin has been quietly getting together the

best staff that money and friendship can buy.

To begin, he has secured Max Winslow. Winslow is known to every big and small time performer, and to all the cabaret entertainers. He is able to call most of the musical comedy folks by their first names, and to sit out and study the stars with the members of the midnight frolics and roof gardens. In fact, Berlin, and Winslow would have to count noses to find out who knows the most people in the show business. And maybe Winslow's army of friends won't be of some value to the new concern.

Saul Bornstein, formerly general manager for the Broadway Music Corporation, and one of the most active men in the business, is another valuable song man that Berlin has annexed.

Of course, Berlin can't win success without some good songs, so he sat down and wrote *The Hand That Rocks the Cradle Rules My Heart*, *I've Got My Captain Working for Me Now*, *I Lost My Heart in Dixieland*, and *Nobody*. Berlin says these are as good, if not better, than anything he has ever turned out. So he ought to hit the front rank as a publisher. Every day scores of acts are in his place looking to learn his songs.

Miss Blauman Makes Change

But not as a cashier! If she didn't possess any more brains and ability than are required to subtract the price of pork chops from a two spot, Irving Berlin wouldn't engage her as hostess for his professional department. She will begin her new duties the first week of August.

For a number of years Miss Blauman has been connected with the professional departments of Jos. W. Stern & Co., and Gilbert & Friendland. During that time she has made good—coming and going. Miss Bertha Moss has resigned

from Chas. K. Harris office to go with Gilbert & Friendland.

B. D. Nice & Co. are receiving many calls from leaders of picture houses for their numbers.

Von Tilzer Surprised

When Will Von Tilzer, president of the Broadway Music Corporation, issued *Dear Old Daddy Long Legs*, which was booked to be exploited with Mary Pickford's photoplay of the same title, he figured that he should sell a few hundred thousand copies, but he never dreamed that scores of acts, big and little, would clamor for the song. The performers' demand, however, convinced him that he would do well to get behind it as an act number, and as a result the song has already sold 400,000 copies. The number is winning new popularity in the west. Last week two stores in the west sent in orders for ten thousand copies each. Orders for one and two thousand copies are almost hourly occurrences.

The Broadway has several new men in the sales and executive departments, and in the future it will be the policy of the company to get plenty of publicity for its catalog in order to move the goods faster for the jobber and dealer. Loading up the dealer and then letting him shift for himself is a thing of the past with the Broadway Music Corporation. In fact, the new methods being introduced and put into practice will eliminate many of the unprofitable features that have been part of the music game for years.

Herbert Steiner, who has just come back from Germany, where he was with the Army of Occupation, has joined the staff of Leo Feist.

Stasny & Co. Doing Wonders

Few in the song game have any idea of the extent of business being done by A. J. Stasny & Co. The firm consists of Mr. and Mrs. Stasny. A few years ago the pair

came to New York and started in on less than some professional managers get every week as a salary. While they said very little they worked night and day and followed their own ideas as to how music should and could be sold.

Two weeks ago the firm offered to take six pages in the *Saturday Evening Post* at \$6,000 a page, but the *Post* couldn't see anything less than twelve pages for the year. And this applies to all music publishers. If you're not able to contract for twelve pages, you won't stand much of a chance of advertising in the *Post*.

"While we could have contracted for the twelve pages," Mrs. Stasny said, "I didn't think it would be a wise policy to tie up that amount of money, owing to the fact that we have already mapped out a newspaper and magazine campaign for the fall that will cost about \$30,000. We sell a lot of music, it is true, but a hundred thousand dollar contract is a little more than we want just now. Later on we may change our minds."

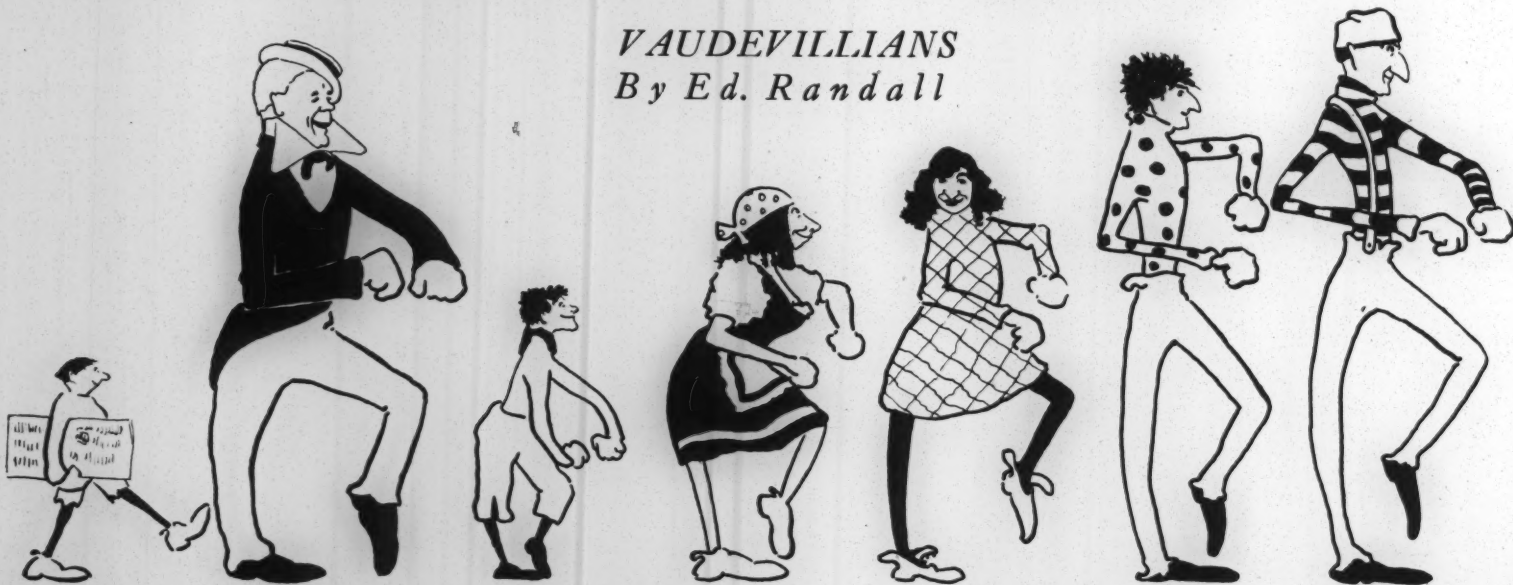
To prove that she was selling music, even in this dull season, Mrs. Stasny exhibited orders showing a total of 400,000 copies of *Girl of Mine* that had been sold in ten days, or a daily average of 40,000 copies. Some selling.

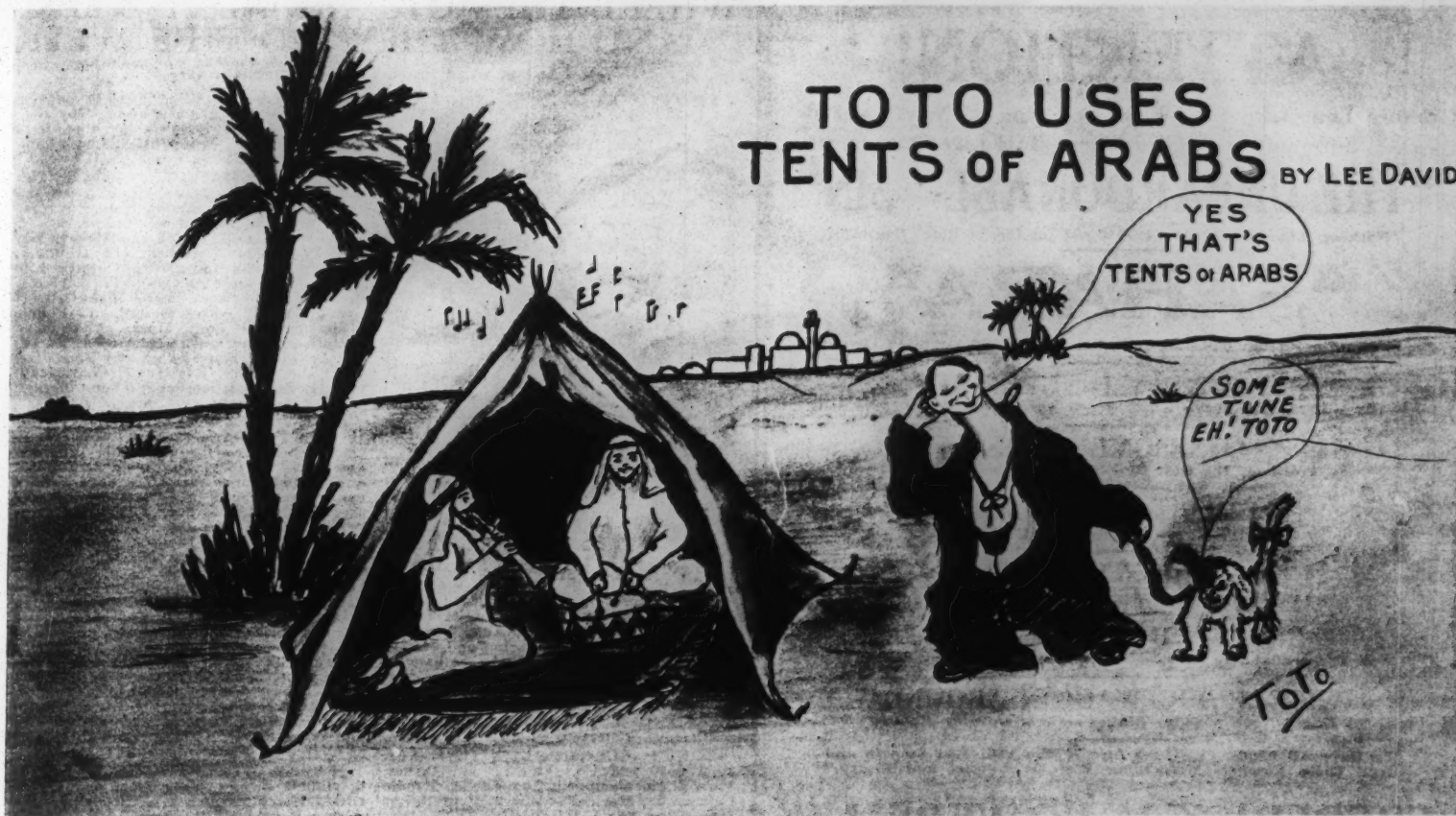
Mr. and Mrs. Stasny think nothing of paying from four to five hundred dollars for the drawing of a title page. Think of it! Rolfe Armstrong, who makes the title page picture for the *Metropolitan* and other big magazines, draws their title pages. And the firm uses eight colors in some of their title pages. Ever hear of that before?

For a long time the firm has been quietly opening branches in other cities, until today it has offices in Philadelphia, Boston, Detroit, Pittsburgh, Chicago, New Orleans, Cleveland, Baltimore, San Francisco, Atlanta, Dallas, Seattle, St. Louis, Denver, Providence and Minneapolis.

Beginning with August the firm expects to sell a million copies a month. A million at six and a half cents a copy totals \$65,000. And for twelve months the total will be \$780,000.

VAUDEVILLIANS By Ed. Randall





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WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of August 11th in Parenthesis—

NEW YORK: PALACE—Aug. 4 Clifton Crawford, Gus Edwards' Revue, Mar-
mein Sisters and Schooler, Nat Nazarro
and Jazz Band, Venita Gould, Foley and
O'Neil, Flying Martins, (two to fill).
RIVERSIDE—Aug. 4, Mason and Keeler,
Josephine and Hennings, Lightner Sisters
and Newton Alexander, Arnaut Brothers,
Vinie Daly, Jack Kennedy and Co., "An
Artistic Treat," Fallen and Brown, (one
to fill). **ROYAL**—Aug. 4, Eddie Foy and
Family, Sylvester and Vance, Ruth Budd,
Maryon Vadie and Ota Gygi, Burns and
Frabito, Frank Mullane, Bert Howard,
(one to fill). **5TH AVENUE**—Aug. 4-6,
R. C. Faulkner, Johnson, Baker and John-
son, Johnny Clark and Co., Mary Maxfield,
(others to fill) Aug. 7-10, John Cutty, "A
Big Proposal" (others to fill). **125TH
STREET**—Aug. 4-6, Girl in the Frame,
Yankee Four, Zelaya, Marzello's Birds
(others to fill), Aug. 7-10, Helen Miller,
Gilbert Sisters, James (Fat) Thompson,
(others to fill). **23RD STREET**—Aug. 4-
6, Loring and Smith, Saranoff and Violin
Girls, Walter Brower (three to fill), Aug.
7-10 Greenlee and Drayton, William and
Morrow, Venneto Due, Billy Hart and
Circus Girls, (one to fill). **HARLEM
OPERA**—Aug. 4-6 Lewis and Dody, Bert
Earle and Society Buds, (others to fill),
Aug. 7-10, R. C. Faulkner, "Eversailor,"
(others to fill).

BROOKLYN: GREENPOINT—Aug.
4-6, Bernard and Merritt, Willard and
Hamilton, (others to fill), Aug. 7-10 Girl
in the Frame, Dotson, Marino and Maley,
Bert Earle and Society Buds, (others to
fill). **PROSPECT**—Aug. 4-6, Helen Mil-
ler, Helen Gleason and Co., Dotson, Mari-
no and Maley, (others to fill), Aug. 7-10,
Patsy Doyle, May Maxfield and Co., Lewis
and Dody, (others to fill).

CONEY ISLAND: BRIGHTON—Aug.
4, Adonis and Co., Stanley and Birnes,
Morris and Campbell, Joe Towle, Lucille
Cavanaugh, Marie Nordstrom, Four Boies
(others to fill). **HENDERSON'S**—Aug.
4, Davis and Pells, Wilton Sisters, Lang-
ford and Fredericks, Al. Raymond, J.
Rosamund Johnson, Charles King and Co.,
Sylvia Loyal and Co., (one to fill).

ATLANTIC CITY: KEITH'S—Aug. 4,
Five Partrowar, Shaw and Campbell, "The
Only Girl," Bob Hall, Wilbur Mack and
Co., Nita Jo, Ritchie and Onge.

BALTIMORE: MARYLAND—Aug. 4,
Novelty Clintons, Wallace Galvin, "The
Cat," Ryan and Healy, Billy Shaw, Toney
and Norman, Rae Samuels (one to fill).

BOSTON: KEITH'S—July 28, Maria
Nordstrom, monologist, and Eduardo and
Elisa Cansino, Spanish Dancers headed a
good summer show. Miss Nordstrom ap-
peared in a sketch by Frances Nordstrom
entitled "Let's Pretend" in which her
singular style of comedy was well brought
out. She sang *The Boys All Follow Mary*.
The Cansinos were received with a great
deal of enthusiasm. George Austin Moore
back from the Front with several good
stories and songs was favorably received.
His songs were *There's a Long, Long
Trail*, *Everybody's Crazy About the Dog-
gone Blues*, *Lisa Jane*, *Alcoholic Blues*
and *Good-Bye Alexander* which he sang in
his own style adding words of his own
composition. "Indoor Sports," a farce by
Harlan Thompson and Hugh Herbert made
a hit. Lieut. Noble Sissle and "Eubie"
Blake, the Dixie Duo, late of Europe's
360th U. S. Inf. Band entertained with
original songs and pianologues. Lieut.
Sissle sang with immense success *Out in
No-Man's Land*, a descriptive song by the
late Jim Europe. Other songs were, *I'm
Glad I'm from Dixie*, *Good-Night, My
Angeline*, *Baltimore Blues*, *Mammy's Little
Chocolate Colored Child* and a new com-
position by Sissle and Blake entitled *Aint
You Coming Back Mary Ann to Maryland*.
Joseph E. Bernard got a lot of applause in

a clever farce by Willard Mack entitled
"Who Is She?" He was assisted by Nin-
nita Bristow. Others on the bill were
Delano and Pike, Jennie Middleton, violin-
ist, and the Ishikawa Bros. Gleeson.

CHICAGO: MAJESTIC—July 28, Cic-
colini, the grand opera singer, was the
joint headliner with Emma Haig. Several
other big acts are on the bill. Aug. 4,
"Not Yet Marie," Lydell and Macey, Yip
Yip Yaphankers, Stephen and Hollister,
Jada Trio, Stern and Dawson Sisters, Eno
Frazee, Bob and Tip. **STATE LAKE**—
Stella Mayhew, comedienne in an attrac-
tive bill here. Alfred Gerard and Florrie
Millership, with Eddie Moran at the piano
comprise another good act. Aug. 4, Barnes
and Crawford, Eva Shirley and Band, De-
Leon and Davies, Ray Snow, Charles Ol-
cott, Lohse and Sterling (others to fill).
Atkins.

CLEVELAND: HIPPODROME—
July 28, Two features entirely different in
character headed the vaudeville program.
One was "Race of Death," a sensational
novelty, in which an automobile and a
motor cycle raced in a steel cage at the
rate of 90 miles an hour. It was a great
drawing card. The other leading number
was J. Rosamond Johnson, formerly of
Cole and Johnson, and his Jazz Five in
"A Musical Jamboree." Other well
known acts on the program included De-
Leon and Davies in their success of the
season, "Behind the Lines," Lloyd and
Christie, black face comedians, the Daw-
son Sisters and Stern, offering a variety
of vaudeville stunts, Betty Bond in "Go-
ing up in Vaudeville," and the Herbert
Trio, a clever comedy combination. Aug. 4,
Jack Henley, Hughes Duo, Swift and Kelly
Larry Comer, Moskova and Ballet, Lee
and Cranston, U. S. Jazz Band, (others to
fill). Loeb.

JERSEY CITY: PROCTOR'S—Aug. 4-
6, Gilbert Sisters, Billy Hart and Circus
Girls, Hampton and Blake, Girl in the
Air, (others to fill), Aug. 7-10, Saranoff
and Violin Girls, (others to fill).

LOS ANGELES: ORPHEUM—Aug. 3,
Nellie Nichols, Bekefi and Scherer, Clif-
ford and Mills, Deiro, Harry Hines, Janis
and Chaplow, Three Johns, "An American
Ace."

NEWARK: PROCTOR'S Aug. 4-6
Masters and Kraft, Four Marx Bros.,
Moran and Mack (others to fill); Aug. 7-
10, Girl in the Air, (others to fill).

PHILADELPHIA: GRAND—Aug. 4,
Heyatki Japs, Lucy Bruch, Morgan and
Kloter, Van Sheldon and Co., Greenlee and
Jones, Lulu Coates and Co.

PITTSBURGH: DAVIS—Aug. 4, Mc-
Cormack and Mellen, Emerson and Bald-
win, Dunbar's Tennessee Ten, Chris
Richards, Millership and Gerard, Fantimo
Troupe, (others to fill).

SALT LAKE CITY: ORPHEUM—
Aug. 3, Morgan Dancers, Great Lester,
Ann Gray, Brodman and Silverman, La-
Rue and DuPree, Lloyd and Wells, Harry
Holman and Co. (others to fill).

SAN FRANCISCO: ORPHEUM—
July 28, Grace La Rue, "Star of Song,"
Theodore Bekefi, Sofia Sherer and Lor-
raine Marie Wise Russian dances, Harry
Hines "The 58th Variety," Clifford and
Wells, return engagement, Deiro, playing
the piano accordeon, Eddie Janis and Rene
Chaplow, Three Johns and Taylor Granville
and Laura Pierpont in "An American
Ace." Aug. 3, Sheila Terry and Co.,
Oliver and Olp, Mlle. Nadi, Chinese Brass
Band, Murphy and White, "Reckless
Eve," Ione Pastori, Nelson and Chain.
Barnett.

WINNEPEG: ORPHEUM—Aug. 3,
"Current of Fun," Blanche and Jenny
Creighton, Casting Maids, Herman and
McManus, Lamberti, Frisco and Co.

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

B. F. KEITH

A. PAUL KEITH

EDWARD F. ALBEE

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Founders

Artists Can Book Direct by Addressing S. K. Hodgdon

1

CHILSON-OHRMAN

FAREWELL WEEK IN VAUDEVILLE

Returning from Europe
October 1st

TO BE STARRED NEXT SEASON

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Wonderful Harmony Number

Solo or Duet

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WILFRID DU BOIS

JONGLEUR

This Week
Next Week

- -
- -

B. F. KEITH'S ROYAL
B. F. KEITH'S ORPHEUM

Direction, ALF. T. WILTON

August 7, 9119

"Get Hooked Up" to a Hit



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It's Like Getting "Married To Success"
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MR. DON KASKAY, Mgr.
340 Tremont Street
Boston, Mass.



Peg is pensive before she leaves her country home. Wanda Hawley in the title role of "Peg O' My Heart" (Paramount)



Here is Prudence before she hit the famous thoroughfare. Olive Thomas in "Prudence On Broadway" (Triangle)



"True Heart Susie" (Artcraft) is the story of a plain girl, played by Lillian Gish. Her plainness is evidently acceptable to Robert Harron



The city feller, with a collar and every thing, temporarily cuts out Charles Ray, "The Busher" (Paramount), who determines then to play better ball



Bessie Love, in "Cupid Forecloses" (Vitagraph) wants to know about the mortgage "No mail for me?" asks Victorian Martin in "An Innocent Adventuress" (Paramount)

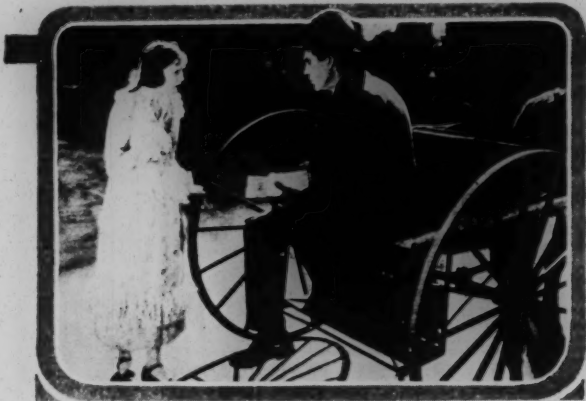


The trick is simple, says Charles Ray in "Hay Foot, Straw Foot" (Paramount)



Love in a controversy in "Cupid Forecloses" (Vitagraph)

The old folks at home in "True Heart Susie" (Artcraft)



WITHOUT FEAR OR FAVOR—By an Old Exhibitor



"American exhibitors the country over but particularly in the states of Ohio and Michigan are viewing with alarm

the working-out of the plan of the Allen Brothers, of Canada, 'to give Americans better motion pictures in better theaters.' It is pointed out that American exhibitors can do this themselves, especially as it is understood that the capital for the Allen venture has been underwritten in the American cities which they plan to enter.

"The Canadian invasion begins at two points, Cleveland and Detroit, and that is why the protests are especially loud in the states of Ohio and Michigan. John Hancock, who is interested in the Isis circuit of theaters in Detroit, says he does not believe real Americans will patronize the new theaters, while American-controlled houses are able to take cars of patronage.

"In Cleveland, Henry Blubb Sims, a leading exhibitor, has appealed to the state legislature to pass a resolution declaring its faith in American-controlled theaters.

"Although it has been pointed out to the protestants that the splendid 'new idea' motion picture houses which the Canadian invaders will build, is sure to stimulate amusements in each city entered, and the very size of the scheme means it will provide employment for hundreds of Americans in these cities, the Allen project continues to meet with country-wide opposition.

"There is even talk in Squashville Center, Ohio, that T. Woodenhed Burke, ex-mayor of that place, will run for Governor this Fall on a ticket having for its slogan: 'Burke never goes to movies shown in Canadian-controlled theaters.' This, it is expected, will win him the governorship by a handsome majority.

"The Allen Brothers say the outbursts are nothing more than the result of a systematic campaign against them by business competitors, who have refused to advance right along with the motion picture industry. They claim they have letters that show these old-fogy showmen are directly back of the protests."

I imagined that this was the way one of our trade papers handled the Allen Brothers' news, in my sleep the other night. It happens that just before I had laid my weary head down I had been perusing a *Cinema* (of London) account of the ter-ree-bull Yankee invasion of the British theater field.

If the editor of the *Cinema* would know just how silly he is, let him read and then re-read my visionary Allen Brothers story; and then decide what term would appropriately fit the American trade editor who would be damfool enough to seriously print such a yarn!

Quinn Defends His Policies.

To "OLD EXHIBITOR," DRAMATIC MIRROR:—

The fight started by the Motion Picture and Theatrical Co-operative Association was "started from the inside" but as it did no good, and as

A Dream: The Invasion the U. S. by the Canadians—President Quinn Speaks in His Own Defense—Making the Movies Safe for the Kiddies.

the evils had to be removed, it was carried outside. And we are going to "carry on" until we have removed that which now threatens the very life of the industry.

You yourself admit that your publication has time and again urged that the industry cleanse itself—and with what results? None! The producers have kept right on doing as they pleased and things are getting worse.

When I opened the campaign in the East, I invited the producers to meet me so that I could submit proofs of the evils existing in the industry. I was prepared to show them that I was not speaking as an individual, but as the spokesman of many. They ignored that invitation.

A second time I extended an invitation to them. To make sure that the producers received them, I sent them by registered mail. (The receipts for the letter are on file in the headquarters of the Association.) Again they ignored the invitations.

Then, when I had confirmed my beliefs that the reforms that were needed could not be brought about by the co-operation of those "within the industry," I decided that the fight would have to be waged from without. And it is going to be as severe a fight as it is necessary to make it.

Producers Wouldn't Show Squareness

The opportunity was given the producers to attend the meeting and show they were on the square. When I learned that they had sent representatives to report what was done and not to participate in the proceedings, I made public my charges.

I said at the meeting, and I again repeat it, that although the motion picture industry was the fourth or fifth in point of capitalization and first as the most direct medium for reaching the public, that, the way the producers were now running it, it had become the biggest joke in the world.

If the producers' practice of taking girls who are not possessed of the necessary qualifications for leading parts, and making them "stars"; of distributing untruthful advertising and publicity, of dealing unfairly with artists, exhibitors and patrons; of permitting waste, extravagance, mutilating works of authors, star-

stealing, etc., is not making a joke of the industry, then for God's sake, what is it doing?

It was a distinct shock to read your unwarranted slur on the women of this country—you calling them "long haired women." If you really are an "old exhibitor" you surely must know that it was the support of the women that enabled the picture business to grow to the size that it now is.

It is mother, wife, sister—all "long haired women"—who generally bring father, husband son and brother, to see the "movies." And it is upon their support that the industry must depend if it is to keep on growing bigger and better.

When I made the fight to wipe out censorship in Los Angeles it was the women who helped me to win that battle. It was the women who helped me make records when I was able to obtain good pictures. And in this fight to get better pictures and to place the industry on a safer, saner and more equitable business basis, it will be the women who will be the determining factor. And make no mistake about this.

J. A. QUINN,

President,

Motion Picture and Theatrical Co-operative Association.

Can Long-Haired Women Do Wrong?

Yes, the prosperity of the movies does depend upon the women; but if Mr. Quinn feels that women, like the old-time kings, can do no wrong—and that idle, sensation-loving women do not raise all kinds of unwarranted mischief with the movies—he is missing all those interesting reports of local-censorship agitations I have been reading in the papers for months. And it is just this sort of long-haired, mischief-breeding female that I abhor and that Mr. Quinn foolishly made his "reform" plea to. It was because I had had such good reports of Quinn that his Manhattan performance amazed me so. I knew that Quinn loved the movies but was simply peeved at the immorality of some of their makers, and I therefore deplored that he washed that soiled linen in front of such a crowd!

Nor was the tone of his remarks temperate enough to suit me. A speech like that makes a certain flash—but it doesn't live and accomplish anything.

If Quinn can get his future speeches down to the temperate tone of his letter to me, his organization will yet be useful.

The best bit of advice he ever got was my tip to him of the other week to pray that that New York speech would be forgotten.

I continue to feel that Quinn means well and working along changed lines, can do well.

I could never understand why some of these sincere reformers living close to the scene of action, never compelled the *Los Angeles prosecuting authorities* to act if certain studios were little better than depots for the barter and sale of female virtue.

If Mr. Quinn has "proofs of the evils" and the industry itself will not heed them, why doesn't he turn them over to the authorities?

Why simply nurse these proofs, meanwhile scattering accusations that damage all of us without deflecting in the slightest the scoundrels in our midst?

"Safer Than the Streets"

Here is a story of the Juvenile Attendance Situation in four reels. Reel One shows Anna Fogarty, cashier, and Cornelius O'Connell, ticket taker of a Bronx movie, permitting William McCracker, a minor, to enter the show.

Reel Two witnesses the arrest of Miss Fogarty and Mr. O'Connell for allowing the boy to buy the ticket and enter the theater. Reel Three shows the court room, and witnesses the contention by the defense that the boy had presented a note written by his mother asking he be given a ticket to the performance "as the movie house was a safer place for him than the streets."

This reel also witnesses Mrs. McCracker taking the stand and telling the court bluntly that it was true she had given her son such a note—and similar notes on other days.

Reel Four shows the Magistrate saying, "This law like all others should have been construed with common sense. There should not have been an arrest at all in this case. The defendants are discharged and the case is dismissed."

Does this mean that the particular law remains forever nullified if mothers write similar notes for their kiddies? Again, how is the average cashier and ticket taker going to know whether these notes were written by the mothers or by the boys themselves? Magistrate Sweetser is a true friend of Progress and of the Screen, but his pronouncement opens a way to no end of confusion.

It has always been my feeling that motion picture theaters should be compelled to employ matrons to take in charge juveniles of a certain age, if unaccompanied, and that they should be seated in a special section of the house under the direct eye of this matron.

Then, indeed, the hard-working mother of a large brood could know that her kiddies were "safer in the movies than on the street"—always provided, again, that the pictures were of a high standard.

STUDIO & DIRECTORS
NUMBER OF THE MIRROR
OUT NEXT WEEK

LEE SHUBERT AND A. H. WOODS JOIN FORCES WITH GOLDWYN Organization Increases Capitalization From Three To Twenty Million Dollars

IMPORTANT papers have just been signed which mark the entry of Lee Shubert and A. H. Woods, as officers and directors of the Goldwyn Pictures Corporation. Upon the completion of these negotiations the Goldwyn Pictures Corporation announces it has increased its capitalization from three to twenty million dollars. The new organization will have motion picture rights to all of the successes produced on the stage by the Shubert, Woods and Selwyn companies, not heretofore presented in motion picture form.

The new officers of the Goldwyn Pictures Corporation are as follows: President, Samuel Goldwyn; Chairman of the Executive Committee, F. J. Godsol; Vice-Presidents, F. J. Godsol, Moritz Hilder, Lee Shubert, Edgar Selwyn, Abraham Lehr; Treasurer, P. W. Haberman; Secretary, Gabriel L. Hess. Directors: Samuel Goldwyn, F. J. Godsol, Moritz Hilder, Lee Shubert, A. H. Woods, Edgar Selwyn, Henry Ittleson, Jacob Hilder, Harmon August, P. W. Haberman, Gabriel L. Hess.

The Goldwyn Company organized three years ago by Samuel Goldwyn and the Selwyns, has the exclusive services under contract of Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Tom Moore and Will Rogers. It also has exclusive long term contracts for motion picture production of all works by Rex Beach, Gertrude

Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King and Leroy Scott.

The Shubert interests are not only the largest and most powerful theatrical interests in the country, but control most of the theaters throughout the United States. The Selwyn Company controls rights to most of the popular farces of recent years.

A noteworthy financial interest in the new Goldwyn organization is represented by Henry Ittleson, Harmon August and P. W. Haberman who are the interests in charge of the Commercial Investment Trust, a large private banking institution. They are also heavily interested in the May chain of department stores.

The Goldwyn plans for the future are very comprehensive. The Goldwyn Company, whose pictures are shown in every country on the globe, recently purchased the present studio property at Culver City, Cal., the largest single studio grouping in the world. Plans are now under way and will be shortly concluded for an equally large studio and laboratory in the East, near New York City. Motion picture production on a more extensive scale than ever before will be carried out both in the East and in the West.

The Goldwyn Company will immediately start a national newspaper, magazine and billboard advertising campaign.

Blackton Company See "The Common Cause" on Location

While in the Cumberland Mountains recently, filming exterior scenes for his special, "Moonshine and Shadow," J. Stuart Blackton and members of his company wandered into a nearby village one evening and there found "The Common Cause," the producer's successful Vitagraph special, being featured for the day at the town's motion picture house. Needless to say, they all trooped in to see the picture again but under rather more novel circumstances than they had seen it before. When Commodore Blackton was recognized by the manager, and also the presence of Sylvia Breamer, one of the stars, the producer was prevailed upon to make another personal appearance with this production.

Triangle to Present H. B. Irving in "The Lyons Mail"

The Triangle Film Corporation is to present a screen version of "The Lyons Mail." H. B. Irving will appear in the stellar role made famous by his father, the late Sir Henry Irving.

Sergeant York in Films

Sergeant Alvin C. Yorke, the fighting mountaineer, is the latest addition to the newcomers to the motion picture world. He is reported as having signed a contract with a Chicago producing company.

\$100,000 Offered for Stories

The Universal Film Company announces what is perhaps the greatest offer ever made for material for photodramas. The sum of one hundred thousand dollars is offered for four stories which can be put into screen form and which will be suitable for casting Dorothy Phillips in the leading role.

Joins Christie Staff

After two years in the service of the French and American armies, Captain Frank R. Conklin, who has recently returned to this country, has been signed by C. H. Christie to write exclusively for the Christie organization, and has arrived in Los Angeles to take up his duties at the Christie's production headquarters.

New Comedy Travel Films

A new series of comedies will be distributed next season by the Famous Players-Lasky Corporation. It will be called "So This Is America!" and will be the combined work of Ring W. Lardner, the Chicago humorist; Arthur B. Reeve, author of the Craig Kennedy stories, and John W. Grey, well known screen writer and producer.

New Strand, B'klyn, Seating 3,300 To Play N. Y. Strand Policy.
Vivian Moses On Vacation At Old Home In Sumter, S. C.
Matt Moore Playing Lead Opposite Elsie Janis In Big Film.
C. E. Millard's Artistic Rivoli Posters Creating Much Comment.
Dempsey-Willard Fight Film May Be Released After All.

LOIS WEBER FILMS Series of Productions for Famous Players-Lasky

Lois Weber will produce a series of pictures for release by the Famous Players-Lasky Corporation during the coming year. The pictures are to be known as "Lois Weber Productions," and will be distributed under the Paramount Artcraft trademark.

During the past few months Miss Weber has been associated with Louis B. Mayer and has produced for him "A Midnight Romance" and "Mary Regan."

Realart to Move to Larger Quarters

Realart Pictures Corporation will move shortly to larger and better situated quarters from its present offices, 110 West Forty-second Street. The entire fourth floor in the Winfield Building, 469 Fifth Avenue at the northeast corner of Fortieth Street, has been rented on a long term lease. The change of address will take place just as soon as extensive alterations have been made.

A large, well appointed projection room will occupy the center of the floor.

First Cosmopolitan Film

The Paramount-Artcraft Special, "The Dark Star," with Marion Davies will be released August 3. The picture is the first of the Cosmopolitan Productions, each of which will be released as Paramount-Artcraft pictures, by the Famous Players-Lasky Corporation. "The Dark Star" is based upon the novel by Robert W. Chambers.

"The Stormy Petrel"

Title of Louise Huff's first picture which she is now making for the American Cinema Corporation at their studio in Glendale, L. I. is "The Stormy Petrel" which is from the pen of George Middleton.

HALL OUT \$80,000 ON PICTURE Has Exclusive Dempsey-Willard Fight Film But Can't Show it Throughout the Country

FRANK G. HALL, the film man, could make a barrel of money right now if the United States Government would only lift its ban on fight pictures being shown throughout the country. He probably could get back all or part of his \$80,000 that was invested in the rights to film the Jack Dempsey-Jess Willard fight in Toledo if the authorities would permit him to ship out of Ohio and into other countries.

Hall is in a pretty pickle. He has a marketable proposition, but is tied hand and foot by the Federal laws, which have an ironclad ban on fight pictures being shown throughout the United States.

Prior to the fight Hall hopped in and bought the state rights to the

FILM MEN NEED AID Several New York Companies Head Over Heels in Debt

A loud and vehement S. O. S. is being sounded by several film companies along the moneyed road of downtown New York as a result of a chain of circumstances which have the men back of the organizations palpably worried as to the immediate payment of debts that have accrued within the past six months. The main indebtedness is with the printers, with an extension of time having been granted the picture sponsors according to reports.

One big company is reported to be scouting like everything for an "angel" to tide the present crisis with the fall season expected to bring a reversal of financial conditions.

One well known New York printer has several companies indebted to him for big sums, but is inclined to believe that the fall season may alleviate the stress of his debtors.

It is Wall street talk that one company is almost ready to fail, that another is keeping up a strong front despite the close proximity of financial breakers, while a third is taking the profits of other films to meet debts accruing from several film schemes that did not pan out as expected.

Meanwhile, all kinds of gossip hit the air, with some big companies on the eve of announcing new affiliations and new amalgamations that will mean a direct change on the present working plans of the interested parties.

Edith Day in Carlton Film

Carle Carlton, President of the Crest Picture Corporation, has purchased a copyrighted, original play by Arthur Stuart Sinclair, entitled *No Children Allowed* for immediate production. Edith Day will enact the leading role.

Jess Willard film, "The Challenge of Chance," not thinking for a single instant that the fight was going to prove such a sweeping K. O. victory for Dempsey. Hall, however, worked fast and sold a lot of territory and got a lot of money, with the expectation that the inevitable might happen and permit the real reproduction of the fight being shown inasmuch as the Ohio and Toledo authorities permitted the fight to take place within its boundaries.

Meanwhile the fight film, which is one of the most interesting ever recorded by a camera and sure is as good as having gone to the fight, is held on the shelves, with Hall anxiously awaiting a tangible chance of the fight ban being altered so that the Toledo fight picture can be shown somewhere soon.

Meanwhile Hall's \$80,000 is in the offing, with a likelihood that a part of the film may be used so that some return of the original investment may be obtained.

GRIFFITH PICKS STUDIO SITE

New Plant to Be Built on Pelham Bay Location—All Work to Be Done There

THE future studio home of David Wark Griffith and all his productions will be New York. Frank Wortmann, technical director for Griffith, is in New York and is making the final arrangements for the starting of the construction of a huge picture-making plant in the Pelham Bay section.

The picking of the New York studio site now makes sure that the western Griffith studios will be abandoned, with Griffith hereafter to make his permanent headquarters in New York.

The New York site was decided

upon by Albert F. Grey, who is the New York manager of the Griffith company, and was approved by Wortmann.

Within three weeks the western coast staff, including D. W. himself, will move to New York.

William Fox is building a huge studio not far from Broadway. The Universal is understood to have a plan to establish a big plant here, while Adolph Zukor already has announced plans for the construction of a huge studio on Long Island. Goldwyn is also figuring on establishing a big local studio.

Big Theater in Wilkes Barre

A theater has been built on Public Square in Wilkes Barre, Pa., and the man that put over the seeming impossibility is M. E. Commerford, the man who has tied up the picture and theater interests in North Eastern Pennsylvania. For many years theater promoters have tried to "break in" on the square in Wilkes Barre but all efforts have failed. Real estate values ran into the hundreds of thousands and every effort to promote a house fell flat as soon as quotations on sites were secured. The new International Theater, however, the Commerford house, is right in the center of all of Wilkes Barre's activities.

The theater will have a seating capacity of 3,000, and its policy will be, essentially, pictures of the highest grade.

Completes "Dawn's" Cast

With the signing of George Bunny, George Pouncefort and Robert Milasch, J. Stuart Blackton has completed the roster of players who will interpret on the silver sheet "Dawn," the latest story from the pen of Eleanor H. Porter. Others in the cast are Sylvia Breamer, Robert Gordon, Eddie Dunn, Lefty Alexander, Fanny Rice, Margaret Barry, Harry Davenport, Flora Finch and Gladys Valerie.

New Christie Special Started

Al E. Christie has started production upon his new Christie Special in two reels featuring Edith Roberts, Neal Burns and Eddie Barry. Neal Burns not only is Miss Roberts' main support, but is author of the story as well. The picture, which will be ready for release sometime in September, will be called "He Married His Wife."

Constance Binney Active

Constance Binney will attempt to steal time enough from her appearance in "39 East" to make her first production for Realart. She began work on "Erstwhile Susan," at her New York studios on July 28, under the direction of John S. Robertson.

"Yankee Doodle" in Chicago

Mack Sennett's "Yankee Doodle in Berlin" had its first Chicago showing at the Ziegfeld Monday night, July 28. "Sennett's Bathing Girls" were there in person, having arrived in Chicago Monday morning. The picture will be shown at the Ziegfeld indefinitely.

Films for U. S. Liners

The two giant liners being built by the United States shipping board will have no trouble getting entertainment for its passengers in the motion picture theaters on each boat, if other producers follow the lead of Walter L. Johnson, president of the Motion Picture Producing Company of America.

Following the publication of the shipping board plans for the construction of the super-liners Mr. Johnson offered to supply for the entertainment of the 3,000 passengers on each boat a copy of each new release of the forthcoming King Cole Comedies, which will be made by the Motion Picture Producing Company of America.

Buys Guinan Westerns

Contract was entered into between Phil Goldstone of Omaha, operating the Sterling Film Exchange, whereby Mr. Goldstone acquired the rights for the series of Texas Guinan two reel Westerns, Mack Swain single reel Comedies for the territory of Missouri, Kansas, Iowa and Nebraska.

Three Select Releases

Sergeant Guy Empey in his forthcoming attraction, "The Undercurrent"; Olive Thomas' Selznick Picture, "The Spite Bride," and Eugene O'Brien in his first Selznick Picture, a Ralph Ince production, "The Perfect Lover," comprise the list of attractions which Select Pictures announces for release during the month of August.

Theater for Miners

The Pittsburgh & West Virginia Coal Mining Company has erected a \$25,000 motion picture theater at Colliers, West Va., for the benefit of its employees and their families. It was opened August 1 and will be free to all in the employ of the company. The best line of films and current news topics will be shown.

New Russell Film

American announces the completion of work on "This Hero Stuff," a brilliant satirical comedy in five acts, starring William Russell. Stephen Fox wrote the story and Henry King directed the production. The cast embraces Winifred Westover, Mary Thurman, J. Barney Sherry, Charles K. French, Harvey Clark and J. Farrell MacDonald.

NEW AFFILIATION

Nirdlinger and Stanley Co. Join Forces in Philadelphia

A deal of unusual interest to both the theatrical and motion picture interests was announced when it was learned that a company composed of the Stanley Company of America in conjunction with the Nixon-Nirdlinger interests have combined to direct the future policy of Nixon's Colonial Theater in Germantown, Philadelphia.

Details of the new arrangement were not obtainable, but it is said that Mr. Nirdlinger becomes associated in an official capacity in the Stanley organization and it will be no great surprise if still other houses will be included in the combination in a very short time, not only in this city but others in which Mr. Nirdlinger has an interest, as a consequence of the consummation of this deal, brought about through the long personal friendship existing between Mr. Mastbaum, president of the Stanley Company of America, and Mr. Nirdlinger, and it happily ends the unpleasantness which is said to have long existed between the interests represented by both.

Vetoes Bill Providing for Deposits to Censors

Governor Sproul of Pennsylvania has vetoed the bill which provided that the State Board of Motion Picture Censors should obtain deposits from distributors of films, which it is held would be foreign to the purposes of the creation of the board, and that there is no good reason why exhibitors should be protected by the State from loss on their contracts any more than other business men; that it purports to protect the exhibitors, but not the distributors; that it contains no provision for collection of damages for violation and is special legislation.

Start New Department

The Famous Players-Lasky Corporation has made arrangements for the production and distribution of non-theatrical motion pictures to schools, colleges, churches, social centres and public institutions. David K. Niles, who for three years was motion picture director for Milwaukee's schools and during the war had charge of the motion picture conference for the United States and Allied governments, will be in charge of the department. His staff will include Carl N. Carsons, educator; Edward Lipkin, Rose Tapley and Margaret Botherton.

Allen Theater in Cleveland

The Allen Theatrical Enterprises, controlling a chain of motion picture theaters in Canada, have announced that plans have been concluded for the erection of a motion picture theater under their management in Cleveland on Euclid avenue, opposite East 14th street. It is further announced that the Cleveland house is the first of a large chain of theaters that will be erected by them in the United States. The Cleveland structure will be a six-story office and theater building, to cost \$2,000,000.

NEW STAR HERE

Rita Espaho Heads Big Picture Organization

Rita Espaho, a Boston society girl, heads a brand new picture manufacturing company that expects to start within thirty days on its initial subject, which will have Miss Espaho starring in a six-reel subject.

Sponsoring the Espaho company is a wealthy New Englander, who is putting \$100,000 into the project, and it is reported that the exploitation plan is to spend \$1,000 weekly for a certain period.

Further details of the new company are expected to be made public next week.

Believes in Cartoon Comedies

With public interest sharpened in the direction of cartoon comics, due to the continued improvement of these subjects, Vice-President E. W. Hammons, of the Educational Films Corporation of America, releasing the "Judge Rumhauser" and other "International" cartoon products, believes that the real future of such comedies is at hand, and that development will bring forth subjects which may be advocated as one hundred per cent perfect achievements.

Mr. Hammons points out that improvement has been gradual but sure; that today the "actors" in these pictures faithfully express ideas and emotions and have achieved demand from the best class of picture-goers. In time it is his belief they will, to a degree, supplant acted comedies, so often found lacking.

Staging Film on East Coast

To obtain the proper scenery for a part of "The White Rook," the Thomas H. Ince production starring Dorothy Dalton, the company have gone to Marblehead, Mass., where the rocky coast is said to be much like that part of the British coast where some of the action of "The White Rook" takes place.

The picture is from the novel of J. B. Harris-Burland, and the scenario was written by R. Cecil Smith. Joseph De Grasse is directing.

Producing One-Reel Comedies

The Cloverio Film Co. is using scenes in and about Portland, Oregon, in the production of sixteen one-reel comedies. The company includes Dixie Stratton, Ruby Bening, Mrs. W. W. Rodgers, Lady Vivian, Bernice Smith, Blanche LeNoir, Mrs. G. R. McDonald, Billie Bingham, Curtis Hansen, Lou Taylor, Edouard Nunne, Charles H. Robinson and Charlie Francis.

Books "Topics of the Day"

The Poli vaudeville circuit has booked "Topics of the Day" the popular screen presentation of editorial wit and comment selected from the press of the world by "The Literary Digest." This feature is already shown in theaters affiliated with the Keith Circuit.

BO-LA-BO



MARY MILES MINTER

*Dainty Monarch of the Kingdom of Sweet Sixteen,
Ruling by Love Alone Her Subject Millions*

Exhibitors now are assured during the coming year, the first of her long time contract to star in Realart Pictures, this exquisite artist in six vastly more important attractions, founded on well-known novels and plays. All the winsomeness of Miss Minter's engaging personality will be poured into the most-talked-about girl characters in fiction and drama, with the best production that experience and money can furnish.

Her first subject will be


ANNE OF GREEN GABLES

(By L. M. Montgomery)

Production under direction of William D. Taylor
Scenario by Frances Marion

REALART PICTURES CORPORATION
ARTHUR S. KANE, President

112 West 42nd Street New York City




August 7, 1919

PICTURES—1229

BROADWAY PICTURE PROGRAMS AND MUSIC

At The Rialto—"Nugget Nell"
—Paramount—Dorothy
Gish

A zippy overture is being played this week by the Rialto orchestra, with Hugo Riesenfeld, Nat W. Finston and Joseph Klein directing. This is *Jolly Robbers* by Franz Suppe, very tuneful and containing an exciting galop for the finale. This movement is fine for general picture work demanding such a setting. Following the overture comes a novelty Educational film, called "A Day and Night at Coney Island," showing the sights of that famous resort. The orchestra used *Holly, He's Had No Lovin', Geraldine and Jazzin' the Blues Away* for the scenes.

Rosa Lesca, coloratura soprano, sang *Spring Voices*, Strauss, as a vocal number, followed by the Rialto Magazine of news items. The magazine was broken by a "Mutt and Jeff" cartoon. For the news and the cartoon the musical numbers were *Pahjamah, Moorish, Chinaland and Bluebird*. A Felton cartoon showing the terrors of toothache was sandwiched into the news. This was a demonstration of giving a tooth a shot of pain-killer and was very amusing. The interior of the aching tooth was shown with two devils hammering on an anvil. The orchestra followed this action with the *Anvil Chorus*. The closing shot was of the two fleets coming out of Hampton Roads, for which the music was *General Philbrook March*. Greek Evans appeared next in a humorous song, *The Big Bass Viol*.

The feature is Dorothy Gish in a burlesque on wild western life, called "Nugget Nell," in which she demonstrates that Bill Hart has nothing on the women. Paramount made the picture, and in the cast are David Butler, Emily Chichester, Raymond Cannon, Regina Sarle and Bob Fleming. The titles are good and the action is mirth-provoking. The orchestra has much to do with the "putting it over," as there is much melodramatic stuff of the conventional type. Stampedes, hurries, agitated galops and the like will be in demand for this picture. A direct cue of *Sweet Adeline* comes on at the beginning. The only named numbers used at the Rialto were *Whispering Flowers, Sweet Adeline, Dear Little Boy of Mine, Zephyr, Hearts and Flowers and My Hero* from "The Chocolate Soldier." There are at least eleven or twelve melodramatic movements used with the action, such as hurries, agitated, etc.

A Christie comedy found its way into the Rialto Sunday, and it is a good one. The title, "Shades of Shakespeare," does not tell all. It is about an amateur theatrical. Starting to give Shakespeare, they compromise on a war play, with some unusual results. The comedy is well built up and is a welcome addition to the too scarce stock of these fun making pictures. The orchestra went to much trouble to present the action in good style, using no less than twenty-three cues during the play. This is six more than the feature required. Starting off with "Songs from Shakespeare's Time," the succeeding compositions were *Midsummer, Over There, Garden of*

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway. You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

Love, Flirtation, April Moods, Reuben Foxtrot, Keep Your Head Down and the chorus of *How I Hate to Get Up in the Morning*. The usual agitated, etc., were added to these.

The whole Rialto program this week is made up of light subjects on the comedy order, an excellent bill for hot weather.

At The Rivoli—"The Way of a Woman"—Select—Norma Talmadge

Massenet's "Phedre" acted as the Rivoli's overture for the week beginning Sunday afternoon. This was conducted by Erno Rapee and Joseph Littau alternately. A Bruce scenic followed, and this was rather unusual, as it was made up of "left overs" and bore the significant title of "Scenic Succotash." The music for this was made up of several selections, including the *Serenade of Moszkowsky, Canzonetta, Godard's and the Melody in F* by Rubinstein. The titles to this scenic are especially pleasing, as they take the form of the cook-book recipe.

A very pretty dance, interpreted by Tulle Lindahl, is done to Delibes' *Passepied*. John Wenger designed the setting and the whole effect is graceful and pleasing. The Rivoli Pictorial follows the dance, opening with scenes of the safe return of the big R-34 to her hangar in England. The orchestra played *Petrova* waltz for these shots. A St. Louis fire came next with *Coriolanus* as the accompaniment. Gruesome scenes of the "blimp" accident in Chicago came next, during which there was nothing but a tympany roll. *Don Giovanni* furnished dramatic strains for scenes of the recent Washington race riots. After this there was a "Silk Hat Harry" cartoon which was very funny. The numbers in the orchestra were *By the Sea, I Love Sand, Trousseau Ball and This is the Life*. A stirring picture of U. S. field guns in action on the Mexican border was accompanied by *Cavalry Parade*. Unusual scenes of fish harvesting for fertilizer and the gathering of kelp in the Pacific were next, the music being *Under the Rambler Roses and Amerinda*. The closing shot was of General Haig decorating American officers, with the orchestra playing Sousa's *Manhattan Beach*. At the close of the weekly, Mark Winston, a baritone new to Broadway, sang Bruno Huhn's *Invictus*.

The feature place was held by Norma Talmadge in "The Way of a Woman," a Select picture, adapted from the play, "Nancy Lee," by Eugene Walter. In the cast as leading man is Conway Tearle, and others include Gertrude Berkeley, Colonel Vernon, Jobyna Howland, Hassard Short and Stuart Holmes. The subject is of

the old south, and the opening music was from Stephen Foster's old songs. All the music is suggestive of the south, being lyric and sentimental. *Remembrance, Constance, Clematis, I'll Pray for You, and Uncle Tom's Cabin* were among the numbers, while the theme was *An Old Love Story*. Both pianists and organists as well as any size orchestra will find this picture very easy to program from the average library, and easy to play. Some jazz effects are necessary at title, "Nancy's Martyrdom." The Rivoli used *Wild Women*. This will come in again at the point where Tony hears the piano playing. These effects will add materially to the value of the picture, inasmuch as they are comedy reliefs. The rest of the music should be serious.

A series of trumpet solos is being introduced by Hugo Riesenfeld at both the Rialto and Rivoli houses, and the first trumpet of the Rivoli orchestra, Vincent Bach, plays this week Molloy's famous *Love's Old Sweet Song*, a composition which is closely related to the motion picture business these days, as it is often thrown on the screen in feature pictures.

Universal furnished the comedy for the week in "A Baby Doll Bandit," a first rate funmaker. For this the orchestra played *Porcupine Patrol, Kinky, Nice 'N Breezy, Good Morning Mr. Zip, Zoo Step, Wyoming Days and Club Galop*. The program was closed by an organ solo arrangement of the march from "Aida," played by Professor Swinnen.

At The Strand—"The Love Burglar"—Paramount—Wallace Reid

Alois Reiser conducted the Strand orchestra through selections from Victor Herbert's "Naughty Marietta" as the Strand overture on Sunday afternoon. The famous song, *I'm falling in love with Someone* and the "Street Song" sounded familiar. The scenic followed the overture, a slight change from the Strand's usual custom of having the weekly next. "Put Your Cares on Ice," a typical Chester scenic brought at least picture suggestion of cooler places than Broadway on this afternoon. It showed sports in the Adirondacks in the dead of winter: ski-jumping, curling, skating, and various stunts with bob-sleds, an ideal scenic for a hot summer month. A galop and sleighbells in the orchestra started this off with the right spirit, the orchestra going later into Granier's *Village Scenes*. About the middle of the scenic the organ took the action, Ralph Brigham playing Roger's *Intermezzo*, continuing to the close. The Strand Topical Review followed, the orchestra opening

with *Viscount Nelson March*, later going into the slow movement from Tschaikowsky's 6th symphony for scenes of the blimp accident in Chicago. A stirring galop accompanied horse-racing in Paris and the victory of the Yankee crews at Henley. John Densmore's tuneful *Butterfly* was used to accompany a Pathe-Color of "The Goldfinch," an interesting nature subject. A waltz accompanied the Topics of the Day, the usual Literary Digest feature. An interesting reel from the Bray studio showed Navajo Indians at their occupations. The orchestra played *Temple Bells and Less than the Dust*, Woodford-Finden, for these scenes. A dramatic composition, *Il Voto* by Giordani, was used for a Bayonne fire scene. Shots from Camp Farwell, Wash., and General Haig decorating American officers closed the weekly.

Dorothy South reappeared and sang *Starlight Love* by Denni. Also Malcolm McEachern, basso, appeared in a Tommy Atkins costume and sang Sanderson's *The Company Sergeant Major*, and using as an encore *Friend O' Mine* by the same writer.

The feature picture is Wallace Reid in "The Love Burglar," a Paramount production. The excellent cast includes Anna Q. Nilsson, Raymond Hatton, Wallace Beery, Wilton Taylor, Alice Taffe and Loyala O'Connor. It is a story of two young persons going in for slumming, meeting, getting mixed up with a robbery, pistols, and eventually becoming entangled in the worst web of all—Love, ending in happiness all round. The play is extremely interesting, holding the attention, to say nothing of many thrills. The orchestra opened the picture with *La Nave Rossa* by Sepilli, following with *When You Look into Her Eyes* and *Thank You. The Crafty Spy* came in as a villain theme, also *The Vampire*. The organ took the picture at the wedding scene. Ralph Brigham improvising and later going into Moszkowsky's *Melodie in F*. Then into Dvorak's *Humoresque*, Rogers' *Bridal Song* during the wedding rehearsal, and for the Smith Mission he played *Rescue the Perishing* with fine effect. The orchestra returned at title, "On the eve of Elsie's wedding," with *I Hear You Calling Me*, which comes on as a direct cue. At title, "But I'm not going to Miller's," they went to theme, which was *Love Theme* by Abbott Lee. Mendelssohn's *Wedding March* was played for the final wedding scene.

A novelty subject from the Photo-Play Magazine Supplement showed Mary Pickford "at home" with a youngster niece, during which Ralph Brigham played Kinder's *Idyl* on the organ. The second "Hall Room Boys" comedy was shown, while the orchestra played *Hindustan*. The subject "A Howling Success," showed Ferdie and Percy doing the dog show act, incidentally landing in a swell home and breaking up the furniture. This second one has more action and is better entertainment than the first one which was run last week. The closing organ solo was a selection from the ever popular "Il Trovatore."

(Continued on page 1232)

PICTURE FIRST SHOWINGS REPORTED BY WIRE

"Rose O' The River"

Paramount, Lila Lee, Directed by Robert Thornby, Adapted from Kate Douglas Wiggin's Novel

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Lila Lee charming." "Lila Lee now very popular."

Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence.....Good
Acting.....Fair
Scenic Setting.....Good
Photography.....Fair
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

The familiar but popular story of good clothes covering conceit and deceit and rough garments over simple honesty. And Rose isn't quite sure which she liked better. Her indecision caused her a broken heart—but it was mended.

"Our Better Selves"

Pathe, Fannie Ward, Directed by George Fitzmaurice, Scenario by Ouida Bergere

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good picture." "Ward popular."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Fair
Coherence.....Fair
Acting.....Fair
Scenic Setting.....Effective
Photography.....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS

Loyette was a vainglorious little creature. She gave no thought of the morrow. All she lived for was pleasure. Then one day she gives up her pleasure to do her duty by her country.

"Nugget Nell"

Paramount, Dorothy Gish, Directed by Elmer Clifton, Scenario by John R. Cornish

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Delightful." "Just the kind of a picture for summer." "D. Gish a box office magnet."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "D. Gish drew." "Everyone liked picture."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence.....Sufficient
Acting.....Fair
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS

Satire on Western pictures, in which figure Big Hearted Jim, the sheriff, the City Chap, stage holdups, love, rescues single handed by Our Nell and a happy ending.

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

"Man's Desire"

Exhibitor's Mutual, Lewis S. Stone, Directed by Lloyd Ingraham, Scenario by L. V. Jefferson

WIRE REPORTS—EAST

Box Office Value.....Poor
Exhibitor Comments: "Fine performance of L. Stone does not relieve banality."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Fair
Coherence.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Quality as a Picture.....Fair

WHAT IT IS

The locale is the Northwest, where the lumber camps flourish. The man befriended the wife of the camp bully, and later married her. But one day the bully, who was thought dead, turned up and kidnapped his former wife. The man had to rescue her again, this time killing the villain.

"Easy to Make Money"

Metro, Bert Lytell, Directed by Edwin Carewe, Scenario by John H. Blackwood

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A good laugh." "Lytell liked."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Quality as a Picture.....Good

WHAT IT IS

Jimmie Slocum, a spendthrift and idler, puts one over on his father by staying in jail for a year and winning a bet.

"Bringing Up Betty"

World, Evelyn Greeley, Directed by Oscar Apfel, Scenario by Charles Sarver

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A good vehicle for Greeley."

WHAT IT IS

A piece of light and frothy summer fiction which tells the story of an incorrigible little hoyden who finds love and happiness when she least expected it.

"Way of a Woman"

Select, Norma Talmadge, Directed by Robert Z. Leonard, from Eugene Walter's Play

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "N. Talmadge can be counted on for good houses." "Interesting picture."

WHAT IT IS

Nancy Lee comes to New York after she has married George Trevor, a bounder, hoping that the alliance will give her the financial means to help her mother and sisters she has left in their poverty-stricken home in Virginia. How she gets into desperate troubles and finally wins out to happiness in the end provides a tale of a certain angle of American life.

"A Man's Country"

Robertson-Cole, Alma Rubens, Directed by Henry Kolker, Story by John Lynch

WIRE REPORTS—EAST

Box Office Value.....Poor
Exhibitor Comments: "Same old western stuff."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Good
Acting.....Excellent
Scenic Setting.....Good
Photography.....Very Good
Quality as a Picture.....Very Good

WHAT IT IS

The story is of the gold rush days in California in '49. It is one of those tales in which a mild eyed young clergyman works a complete reform in the "gulch" in general and in the heart of a wild untamed girl in particular.

"Paid in Advance"

Jewel, Universal, Dorothy Phillips, Written and Directed by Allan Holubar

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Went wonderfully." "Title great box office pull." "Frederick attracted."

WHAT IT IS

The girl is persuaded to go to Dawson City as a nurse, but finds that her employer is keeper of the dance hall. And in her final choice of becoming his mistress or a dance hall girl she mounts a table and offers herself to the highest bidder. A drunken owner of a prosperous claim wins her and the big scene is where he decides to become a real man.

"The Tiger Lily"

Pathe, Margarita Fischer, Directed by Geo. L. Cox, Scenario by Frank Pollard

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good as an entertainment."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Good
Acting.....Very Good
Scenic Setting.....Good
Photography.....Good
Quality as a Picture.....Good

WHAT IT IS

Carmino, niece of the proprietor of an inn, risks her life to save the mother of the man she loves, after she had been judged "not worthy" of him.

Seitz Serial Novel

For innovation and thrills of an unusual nature the forthcoming serial, "Bound and Gagged," in which George B. Seitz, the producer and director, is co-starring with Marguerite Courtot, is said to set a new note in screen productions.

Some of the scenes made in the studio of the George B. Seitz Productions, Inc., required more than one hundred men in the making.

Third Griffith Bill

D. W. Griffith will bring to a close on Sunday evening, August 10th, the engagement of "The Fall of Babylon," now in its third week at the Geo. M. Cohan Theater. The next offering will be Mr. Griffith's new peace edition of "Hearts of the World," wherein the League of Nations receives its first motion picture presentation in narrative form, with the necessity for the cessation of armed strife very powerfully visualized by Mr. Griffith.

Two Kerrigan Pictures Finished

Two of J. Warren Kerrigan's new series of photoplays, produced by Robert Brunton with the star's own company, have been completed. Ten pictures are to be made, the two completed being "A White Man's Chance" and the "Joyous Liar," which are ready for release through the W. W. Hodkinson Corporation. In these two productions Lillian Walker was the star's leading woman. Ernest C. Warde directs the series. The third production was started last week.

Chicago Theater to Show Films

The Playhouse, in Chicago, becomes a motion picture theater for the next five years, according to the terms of a lease which was signed recently. Guy Hardy, who has been manager of the Playhouse for the last four years, will assume the management of the Blackstone Theater for George C. Tyler, when Mr. Tyler's regime begins there August 31, with a new comedy called "On The Firing Line." It is the intention of Mr. Tyler to keep the Blackstone filled with his productions the coming new season. Mr. Hardy's successor at the Playhouse is not known.

Completing "Teeth of Tiger"

The production "Teeth of the Tiger" featuring David Powell and Marguerite Courtot is nearing completion, under direction of Chet Withey at the Famous Players-Lasky Studio in New York.

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August 7, 1919

PICTURES—1231

LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

THE supremacy of Los Angeles as a film producing center will be made known throughout the rank and file of the cinema industry as a result of the action of the Los Angeles Chamber of Commerce recently.

The Chamber has arranged with Harvey E. Gausman to gather data and information among the studios for a novel and elaborate exploitation of studio activity in this city and vicinity. It will consist of well prepared reading material and figures bearing on the development of film production in this quarter, and will embody a large map of Los Angeles and vicinity in which the location of every motion picture studio will be shown.

The map will also show automobile roads to be used in reaching the various studios as well as the Pacific Electric and street car lines.

The plan is to make this exposition so complete as to refute utterly any claim that some other locality might offer facilities to the cinema

producer that would compare with those of Los Angeles. It is said that some startling figures will be shown.

By placing this sort of information before the many thousands of exhibitors throughout the country, as well as all persons connected with the distribution and production of films, the Chamber of Commerce believes it will be reaching that portion of the public most vitally concerned and most deeply interested in the commercial progress and welfare of the industry.

Brunton studios are now giving rental space and service of all departments to B. B. Features, starring Bessie Barriscale; the Haworth Corporation, starring Sessue Hayakawa and Peggy May; the United Picture Theaters of America starring Dustin Farnum and Kitty Gordon; Frank Keenan productions; Fred Stone productions; Earle Williams productions, and the Macauley Photoplay Corporation, all of whom have long-term contracts. A similar arrangement exists with the J. Warren Kerrigan Pictures, Inc., this being the star's own company producing under the personal management for Robert Brunton.

Since her retirement from the

screen nearly two years ago more questions have been asked about Jackie Saunders than any other half dozen favorites of the screen. That a girl should literally drop out of sight at the very height of her success and popularity was mystifying. Miss Saunders' retirement was caused by a visit of the stork and the little mother did not return to the screen until her baby was old enough to walk and talk and look after herself a bit. In private life she is Mrs. Elwood D. Horkheimer. Her husband was formerly vice-president and treasurer of the Balboa Amusement Producing Company of Long Beach, California. The baby is a girl and has been named Jacqueline.

There is another side to comedies beside the humorous one seen on the screen, as was evidenced during the filming of the Jimmy Aubrey comedy "Chicks and Chickens." During some of the "rough stuff," Charlie Amador, one of the troupe, came out of the melee with a broken arm and innumerable bruises.

Larry Semon is on the second week of his sixth super-comedy. This subject, following Mr. Semon's idea of having each comedy on an entirely different theme, is different from any of the previous plays and is set almost entirely outdoors.

Irene Rich is seen around the Brunton Studio lot these days all

dolled up in the vari-colored costume of East India, or Persia, or Egypt or Abyssinia. Whatever it is, she looks as charming as ever.

Al Cohen of Photoplay let us in on a bit of news last week when he handed us a telegram which read as follows:

From Cheyenne, Wyo.

"Fred Stone:
"It is with a great deal of pleasure that we extend to you a hearty invitation to attend our twenty-third annual frontier day celebration, July 23 to 27. We not only desire you as our guest, but also as a participant in the different events, all of which go to keep alive the great spirit of the West. We want you. Will you come?"

"Signed: C. W. HIRSIG, Chairman.
"T. JOE CAHILL, Sec'y."

Zasu Pitts is one big question mark just at the present time. She is cutting her first wisdom tooth and her physical anguish is complicated by anguish of mind. She is praying everyone out at the Brentwood to tell her of their superior knowledge and age exactly what effect the coming of wisdom teeth may have upon her disposition, her outlook upon life and her love of "Jazz."

"Loot," Arthur Somers Roche's story of jewel thieves, is nearly half completed under William C. Dowlan's direction, Darrell Foss and Ora Carew are playing the leading roles.

Mary Anderson rides a motorcycle in her new comedy for the Wayne Mack company. Yep, all dressed up in boy's clothes.

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FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Bare Fisted Gallagher, Ex. Mut'l.	(East)	Good—"Comments were good." "Desmond is liked." "Quite exciting."
Be a Little Sport, Fox	(East)	Good—"Light picture." "Full of laughs."
Better Wife, Select	(East)	Good—"Young always attracts big houses." (Central) Fair—"Hackneyed story." (West) Good—"All star cast shows well." "Fine picture." (South) Good—"Young in a younger role."
Bill Apperson's Boy, First Nat'l	(East)	Good—"Delightfully human story." "J. Pickford a box office attraction of first magnitude." (Central) Good—"Wonderful picture." "By far best J. Pickford has done." "Dramatic."
Broadway Saint, World	(East)	Good—"Went well." "Montague Love popular."
Broken Law, Fox	(West)	Good—"Farnum drew crowds." "A good entertainment."
Challenge of Chance, Indept.	(East)	Fair—"Did not do business expected." (Central) Good—"Interesting to those interested in Willard." (Canada) "Willard drew." "Western story along usual lines."
Daughter of the Wolf, Param.	(West)	Good—"Replete with action." "Thrills, suspense and pathos." (Canada) Good—"Interesting story." "Pleased audiences."
Dust of Desire, World	(East)	Fair—"Patrons' comments were not favorable." "Poor story."
False Faces, Param.	(East)	Great—"Gripping story." (Central) Great—"Splendid picture." "Fine acting." (West) Good—"Walthall very popular."
Fear Woman, Goldwyn	(East)	Good—"Frederick can always be counted on for fine houses." "Fine picture." (Central) Fair—"Story only fair." "Patronage not so good." (West) Good—"Brilliant example of new order of film production." (South) Good—"Frederick liked." "Pleased."
Firing Line, Param.-Art.	(East)	Good—"Castle drew well." "Comments on story not favorable." (West) Good—"Novel." "It draws well."
Gates of Brass, Pathe	(East)	Good—"Strong story." "Keenan liked."
Happiness a la Mode, Select	(East)	Good—"Modern comedy that entertains." "Star a puller." (Central) Good—"Attractive light summer entertainment."
Home Wanted, World	(East)	Fair—"Too much Pollyanna." "Child pictures not popular."
Lion and the Mouse, Vita.	(East)	Great—"Strong story, well told and finely acted." (Central) Good—"Joyce in a part that suits her ability." (West) Good—"Just the kind." "Joyce just fits part."
Lone Star Ranger, Fox	(Central)	Good—"W. Farnum liked in role." "Men like Farnum." (West) Good—"Picture and star popular." "Good business."
Louisiana, Param.	(East)	Good—"Thoroughly fine in every way." "Martin delightful." "Good business."
Love Burglar, Param.	(Central)	Good—"Pleasing entertainment." (West) Good—"Excellent picture." "Reid and full houses synonymous." "One of the most novel roles Reid has ever played."
Love Hunger, Hodkinson	(East)	Good—"My clientele likes Lillian Walker." "She always pulls." (Central) Good—"Walker at her best." "Pleasing."
Man Beneath, Ex. Mut'l.	(East)	Good—"Has one of best box office attractions as star." "Fine picture."
Man of Honor, Metro	(East)	Good—"Pleased." "Lockwood's pictures now draw crowds." (South) Good—"People wanted to see one of Lockwood's last pictures." "Thoroughly good."
Man Who Won, Vita.	(East)	Good—"More well liked." "Story good."
Microbe, Metro	(East)	Good—"Whimsical story." "Part just suits Dana."
Outcast of Poker Flat, Univ.	(East)	Good—"Bret Harte story pulled." "Well done."
Profiteers, Pathe	(East)	Good—"Ward very popular." "Nothing extra." (Canada) Good—"Strong picture." "Timely subject."
Prudence on Broadway, Tri.	(East)	Good—"Thomas popular." "Good story." (West) Good—"Appealing."
Riders of Vengeance, Univ.	(East)	Good—"Carey has built up quite a following as 'Cheyenne Harry.'" "Good stuff."
Sporting Chance, Pathe	(East)	Good—"Great story." "Especially well done in every way."
Sneak, Fox	(East)	Good—"Star does good work." "Story ordinary." (West) Good—"Picturesque in the extreme." "An interesting story."
Tangled Threads, Ex. Mut'l.	(East)	Good—"Well produced." "Nothing wonderful." "Pleasing." (West) Good—"Went well."
Through the Wrong Door, Goldwyn	(East)	Good—"Well balanced comedy-drama." "Kennedy very popular." (Central) Good—"A regular Kennedy picture." "Pictures will increase followers of Kennedy."
Uplifters, Metro	(East)	Good—"Pleasing story." "Good acting by Allison." (Central) Good—"Allison growing in favor."
Upstairs and Down, Selznick	(East)	Good—"Popularity of play drew." "Pleasing comedy." (Central) Good—"Show is popular." "Pleased everyone."
Wilderness Trail, Fox	(East)	Good—"Cooling scenery for warm weather." "Mix drew."
Woman Under Oath, United	(East)	Good—"Reed very popular." "Good story." (South) Fair—"Did not seem to take."
Very Good Young Man, Param.	(East)	Good—"Washburn comedies always winners." "Washburn just fits the part." (South) Good—"Fine comedy."

"The Belle of the Season"— Metro—Emmy Whelen

This is the story of a rich girl, under age, who knows little about the living conditions of the workmen who have helped make her fortune. A chance drive among their streets wakes her to a realization of poverty. From this point on she begins to develop a sense of her responsibility, and later reaches her ideals and her hero.

The opening music should be rather sober, but melodious. At title, "Evening," change to agitated mood. Title, "Under his mother's name," a light waltz or caprice. Title, "Without consulting," rather agitated. At dinner scene after title, "The Belle of the Season," improvise into somewhat gloomy mood. At the neighborhood bully, play agitato. Bring in theme at title, "The great span." At title, "And one person could stop it," rather dramatic. Theme again at title, "You don't know." Warren and bully, rather agitated, then into melodious at title, "As time passes." Theme again at title, "Always before her." Dramatic at title, "On her daily visit." Brophy enters, agitato. Bully runs down steps, agitato for fight, very rapid. Title, "It's not serious," lighter, and title, "At St. Mark's," theme. Title, "If Mr. Warren should see this," rather pathetic, or rapid minor. At Warren and Geraldine theme to end.

This is a good picture to play, as it gives music a big chance to put the scenes over to best advantage. Friml's *Melody* will make a good theme. For some of the lighter scenes use his *mignonette* and *Danse de Demoiselle*. Levy's *Flirty-Flirts* and Borch's *Serenade Romantique* are also good for the more neutral scenes. These are published by Belwin. Schirmer has just issued a fine number for dramatic scenes in *Improvisation and Melody* by A. L. Brown. It has big chords in the introduction, and these are well suited for big scenes.

There is a scenic called "War Spruce" that will go well with this feature, and a slapstick comedy of the Mack Sennett type will give sufficient fun relief for a well balanced program. Use a light Suppe overture which is not too gloomy in the introduction. "Jolly Robbers" by Strauss will fill the bill for the overture. Parts of it can be played during the picture action.

"Bringing Up Betty"—World Evelyn Greeley

A story about a pretty girl, two lovers, yachting, and a father who fakes suicide to scare the mercenary lovers away from his daughter. All this leads up to the rescue of the heroine by the real man, simply a matter of her jumping overboard while he does the rest. There are artistic scenes of the sea and sailing yachts.

The opening should be a sea song. The old *Sailing, Sailing*, will give the desired atmosphere. This should be brought in at later action. At Betty in room, slow down to a melodious movement, or play a light caprice, in contrast to the *Sailing*. At title, "Silas Potter," play more sober air. Or a minor waltz will answer. Then at the Lawn Fete

use a festive strain. Title, "You can arrange," a slower melody. Then at title, "Ten o'clock," play soft smysterious to action, brightening up later, and when they walk down front, rather festive again. Agitato at shot. As the crowd goes out a rather plaintive melody.

At title, "Morning reflections," a quiet mood. Then bring *Sailing* in at title, "After a week's cruise," and as Betty goes overboard an agitato, following with quieter melody. Title, "At the finish line," work up rather on the racing order. Title, "Impatience," a caprice. Title, "Sunday," slow church effect, very short. For stock exchange scene agitato, short, then dramatic. Bring in a love theme at title, "Moonlight Madness," and then dramatic at title, "The next morning." At title, "And can't we be married," a soft, pleading melody. A semi-wedding effect at title, "Safely hooked." Betty boards yacht, the love theme, and then into *Sailing* for the finish.

This picture is easy to play for any combination, also for the pianist or organist. Use simply theme like *Melodie D'Amour*, Hurst, for the love theme. Organists can play such compositions as *Bon jour*, and *Bonne Nuit*, both by Stanley Reiff; *Legend*, Stoughton, and Didier's *A Vineyard Idyl*. Pianists can use any light caprices, serenades, a barcarolle, the *Souvenir* by Drdla, and such.

There is a new comedy just out by the Christie people that will fit in with this feature. It is called "Shades of Shakespeare." If desired, the scenic can be of yachts and races, or a Prizma will give a good color contrast, a fine one being "Oahu," beautiful shots of the sea around the islands of Hawaii, with fields of pineapples.

"The Petal on the Current"— Universal—Mary MacLaren

A strong gripping story of the misfortunes of a working girl. The heroine is a shoe-clerk, modest and unassuming. She falls into the life of some of her associates in business and attends a party, where she comes under the influence of too much drink. Arrested and given ten days in jail, she writes her mother a letter which causes her death. Out of jail, she finds herself up against a bad name. The hero, a bashful man, meets her in the park one night, and through a series of questions learns that she is not wholly unknown to him. She is saved from the streets through his efforts and eventually becomes his wife. The play is filled with the stuff that grips the viewer and is an excellent picture.

Aside from a little jazz stuff on a ukelele, most of the music for the picture will have to be cast in the most sombre mood, as there is scarcely any happiness during the action. Rather neutral themes at first, with probably an agitato for the action in the shoe store, where the shoes are lost. From this on the music can be fairly light, on up to the point where Stella gets tipsy. From here it should be sad and plaintive, going into dramatic at night court scene. From there it should be very gloomy, through title, "And then from out the void." At title, "Spring and its annual," a slow and solemn movement. At title,

SPECIALLY ADAPTED FOR PHOTOPLAY MUSIC

Flirty-Flirts, Levy (Light moods)	Belwin
Intermezzo, Levy (Neutral moods, light)	Belwin
Serenade Romantique, Borch (Neutral)	Belwin
March, Rebikoff (Light march scene)	Schirmer
Impromptu, Arensky (Quiet, neutral)	Schirmer
Improvisation and Melody, Brown (Big scenes)	Schirmer
Lights and Shadows, Brown (Contrasts)	Schirmer
Sahara, Kay (Oriental)	Bowers
The Unpardonable Sin, Bowers	Bowers

"The amatory education," slightly lighter in mood, even a dance might not be out of place here. Agitato for the cafe fight. And very dramatic. A Salvation Army band effect can be used near the end at title, "Yes, Stella" and then about the title, "And thus the petal," play a peaceful melody or love theme.

One Fleeting Hour will make a good love theme, used all too infrequently, in fact about twice during the whole picture. The ukelele can be imitated fairly well on the piano, or one of these instruments can be borrowed from some local talent. Artistically used, the effects in these scenes will add much to the picture. It may puzzle leaders to decide what to use in the drunken scenes of the heroine. There are a few shots where no music whatever might solve the problem. The scene would probably make greater impression unaccompanied. If music is used it should be decidedly minor.

Use a funny comedy for relief, a Harold Lloyd, or if the atmosphere of the store is wanted, the new Hall Room Boys series just out will keep up the location, with the fun added. The second one about the Dog Show is fine. Show a foreign scenic or a Pathe color picture for contrast. Use light overture and vocal numbers, if any. With this feature it is possible to do good business.

"The World Aflame"—Pathe —Frank Keenan

This story concerns the capital and labor problem. A wealthy business man, a servant of the people, is made the target of a band of "Reds." As mayor of the town, he breaks a strike and convinces the gang that they are powerless. Incidentally the play ends with a getting together of capital and labor in mutual agreement and the usual profit-sharing basis. There are some thrilling mob scenes, the whole picture being well produced and entertaining.

The picture is easy for the organist to play. There are not many effects that can not be done from the keyboard. Open with a neutral style composition, something from a suite. A mild overture will furnish good material. For the kitchen scene go into just a little agitato for the frantic cook. As the auto appears play a waltz, keeping it up during the restaurant scene. This scene is broken at the title, "While on the other side of the city," and the music should assume a gruesome tone, foreboding and unsettled. *The Crafty Spy*, *The Vampire*, or a slow agitato, played softly, will cover these scenes. There will be a change back to the restaurant, at which play the waltz. At throwing of brick, play agitato, then neutral as Burr enters his office. Title, "The last evening of the campaign,"

rather dramatic. At train of freight cars, somewhat mysterious. The first suggestion of a love theme will come at title, "Am I making any headway?" for this a simple melody can be used, like *First Love*, Benoist. Almost immediately another agitato. Then there will come long scenes of the "Reds" plotting the town's overthrow. For these the music will naturally be of an agitated mood. Particularly from the strike. Use the love theme again at title, "George Knox, I love a good servant." Title, "And then came the day," play a big festive march style. Close with a peaceful melody at title, "And it came to pass."

During the speech-making, both by Frank Keenan and others at the labor meetings, the music should soften down to very soft, scarcely anything. There is quite a lot of this style at the end of the picture. At the last shot of the dining room, the music used at the first can be brought in again.

Against the serious questions involved in this feature plan a contrast in comedy, running a slapstick Christie or a Mack Sennett, and a good scenic with a little humor in it is a Bruce, called "Scenic Succotash," the titles of which will please everybody. A conventional overture will match up right. This is an excellent picture to play up to the laboring classes, as well as to the business men of the town. It contains the essence of strike solution and harmony between capital and labor. A good advertising campaign can be launched on this one point, aside from the value of the star's name.

At the Grand, Pittsburg—"The Woman Thou Gavest Me"— Paramount

"The Woman Thou Gavest Me" was introduced to the strains of *Stradella*, by Flotow. In the interior of castle scene The Caledonian Club *Parade of Tracy* fitted well. When Martin sees Mary *Reverie*, by Schutt, was used. *Romance*, by Reinicke, was used where the husband and girl kiss. *Adagio Cantabile*, by Strauss, was used for the scene of Mary, and *The Scotch Poem* for the rescue scene. Aboard the ship, *Prelude des Deluge* fitted well. Other numbers used were "Tristan and Isolde," Ferrari's *In the Fog* and the last musical number was Rach's *Melodie*.

Second National Week

The second annual national Paramount-Artcraft week will be inaugurated Sunday, August 31. Every city and town in the United States, no matter what its size so long as it contains a theater, is provided for in the exploitation campaign which involves the showing of Paramount-Artcraft pictures every exhibition day in as many theaters as it is possible to supply.

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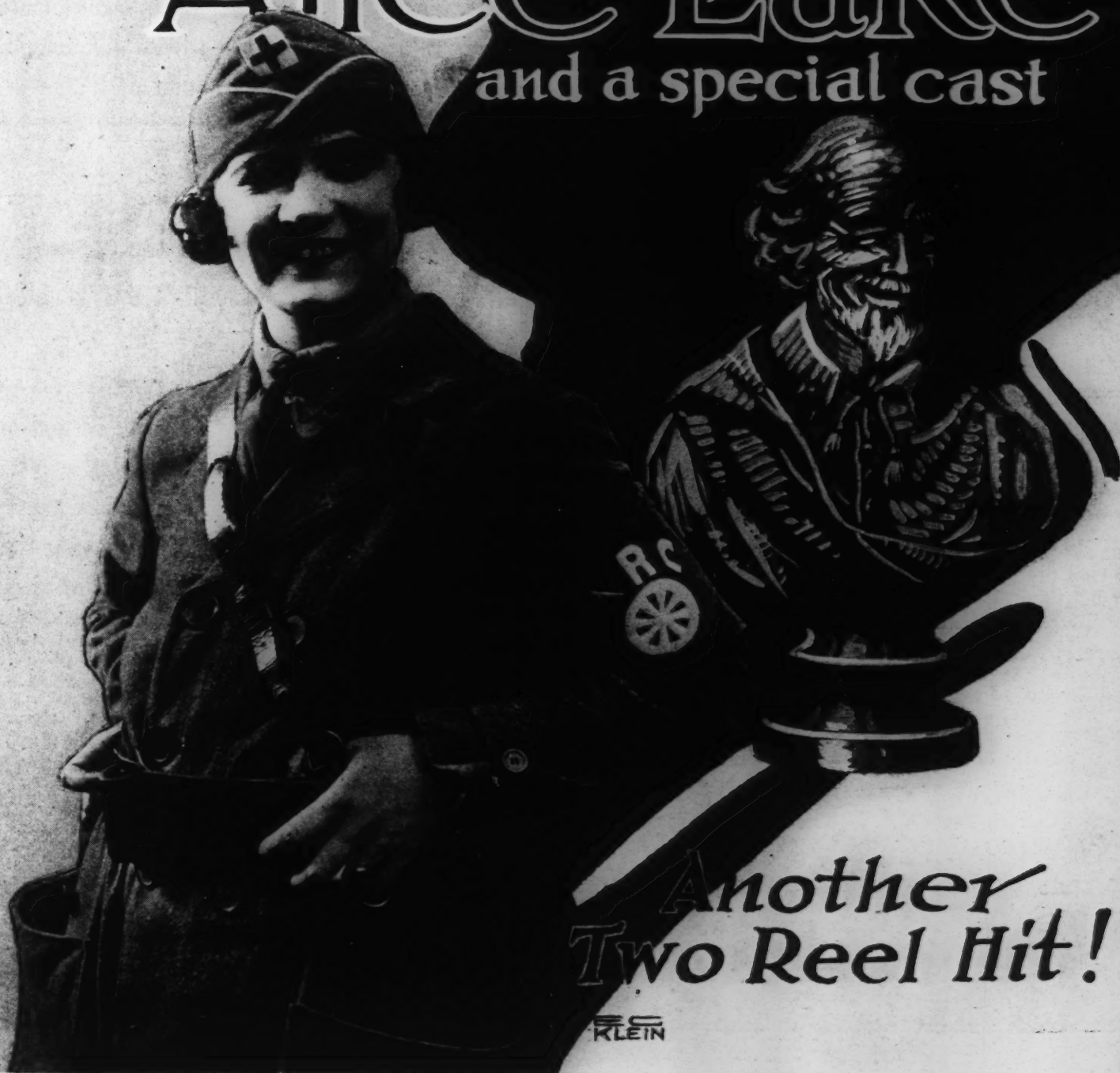
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